Vol. VI. No. 24

NEW YORK, SATURDAY, OCTOBER 26, 1907

\$1.00 per Year Five cents per copy

# CONDUCTOR POHLIG'S PHILADELPHIA DEBUT

Proves to Be a Worthy Successor to the Late Fritz Scheel—Directs Without Score.

New Head of Quaker City's Symphony Orchestra a Man of Commanding Appearance ---Audience Shows Its Appreciation---No Soloist at the First Set of Concerts.

PHILADELPHIA, Oct. 21.—The first two concerts—on Friday afternoon and Saturday evening—which opened the eighth season of the Philadelphia Orchestra, were given to crowded houses. The mantle of Fritz Scheel has fallen upon competent shoulders, and Conductor Carl Pohlig has already proven his ability to take up and continue the work of his predecessor.

Mr. Pohlig is of commanding appearance and is possessed of a magnetism and temperament which carry with him both orchestra and audience. He conducts entirely without score, which in itself speaks wonders for his knowledge of the works interpreted.

Owing to the fact that this was Mr. Pohlig's Philadelphia début, no soloist was heard. In fact, the attraction was Mr. Pohlig himself, who, before the end of the program had endeared himself to his auditors and made evident his popularity.

The program, familiar to concert-goers, consisted of three numbers by Beethoven—the "Fidelio" overture, the "Lenore" No. 3 and the Fifth Symphony, and three numbers by Wagner—the "Meistersinger" Vorspiel, the "Siegfried" Idyll and the "Tannhäuser" overture.

Mr. Pohlig had absolute control of the orchestra at all times, and, in the language of the day, they were "with him." His treatment of the most delicate passage and the grandest climax was perfect. He impresses one as being in thorough and sympathetic accord with his work. This will prove a great inspiration for the best results from the players.

Altogether he gives promise of far greater things. We have the conductor—it now remains for the body of artists under him to put aside all petty personal jealousies, to work as a unit in an earnest endeavor to establish a still higher musical standard, and Mr. Pohlig will do much towards making the Philadelphia Orchestra the finest symphony organization in this country.

S. R.

#### Toselli to Visit United States?

An unconfirmed despatch from Vienna states that Enrico Toselli, the Italian pianist who jumped into notoriety recently by his marriage with the former Crown Princess Louise of Saxony, will visit the United States this Winter, as a result of arrangements made with an American impresario. The contract, which is said to call for \$300,000 for a year's service, stipulates, according to the despatch, that the former Crown Princess attend all the concerts.

#### Anna Marble Leaves Hammerstein.

Anna Marble, who had charge of the press department of the Manhattan Opera House, has resigned from Mr. Hammerstein's staff and is now connected with a New York daily as book reviewer.



Rena Vivienne as "Madam Butterfly," and the child "Trouble" in Henry W. Savage's production in English of Puccini's latest grand opera. Miss Vivienne is an American singer who was selected by Puccini himself, as an ideal interpreter of this Japanese role.

Bertha Roy Makes Her Debut.

Bertha Roy, a talented young pianist, who is to accompany Kubelik on his tour this season, was introduced to the New York public at the Lyceum Theatre Tuesday afternoon by Daniel Frohman, Kubelik's manager. There was a large attendance and the artist was enthusiastically received. Numbers from Bach-Tausig, Saint-Saëns, Chopin, Schumann, Debussy, Schytte and Moszowsky formed the program. They were played with grace, delicacy and finish.

Manhattan Orchestra Enlarged.

The orchestra at the Manhattan Opera House began rehearsals on Monday, under the direction of Cleofonte Campanini. There are eighty-two musicians in the organization this season. Hugo Riesenfield, late first violin at the Vienna Court Opera under Gustax Mahler, is the new concertmaster, and is to have as his assistant Leo Altman, formerly assistant concert-master of the Pittsburg Orchestra.

Bayreuth Festival Dates Announced.

Berlin, Oct. 21.—It is officially announced that the Bayreuth Festival next year will begin on July 23 and continue until August 20, during which time "Parsifal," "Lohengrin" and "Der Ring des Nibelungen" will be given. The directors of the festival promise that energetic measures will be taken to prevent the ticket speculator nuisance.

Josef Hofmann Arrives.

Josef Hofmann arrived from Europe Tuesday on the Grosser Kurfuerst, accompanied by Mrs. Hofmann, formerly Mrs. George Peabody Eustis, of New York, whom he married two years ago in Paris, and their little daughter, Josefa.

Ysaye's Daughter Weds.

Ysaye, the Belgian violinist, has cabled R. E. Johnston that Thesy Ysaye, the artist's beautiful daughter, has just been married to Octave Coppens, of Paris.

TASTE IS IMPROVED
Victor Herbert Sees Good Signs in

AMERICAN PUBLIC'S

Success of "The Merry Widow" in New York.

Knell of Jingle-Jangle School of Comic Opera Sounded by Popularity of Lehar's Work. Impression Made by Better American Works Jeopardized by Neglect of Details.

The great popular success of Franz Lehar's "The Merry Widow" at the New Amsterdam Theatre, has been the talk of New York all week, and musical wiseacres are declaring that it proves the American public wants a better class of light musical offerings that most of those which it is accustomed to receive and, as a result, will gradually refuse to tolerate the so-called "jingle-jangle" school of comic opera. Victor Herbert, expressing his delight with the new work and the reception it had received, the day after the first performance, voiced the opinion of all thoughtful observers when he said:

"The lesson of the career of "The Merry

"The lesson of the career of "The Merry Widow' to me and to all those who are interested in this sort of music is that the American public is not naïve, elementary and narrow-minded in its tastes and standards. It relishes whatsoever is true and sincere in music. It is not content with kindergarten harmonies.

"And as far as those tastes and standards are concerned," he continued, "let us remember that New York extended to "The Merry Widow, last night the same welcome that was extended to it in every other musical center in which it has been played. Then, above all things, the music setting that Mr. Savage gave his piece was admirable—the orchestra large and well balanced.

"I am glad that a work has succeeded without that imaginary quality called 'ginger.' I have never quite known what ginger means, but I can understand it quite well enough to realize that, whatever it may be, it was absent from 'the Merry Widow.' I am glad of it. 'The Merry Widow' is not gingerly, but straight, and on its straight merits it has succeeded.

"Of course, there has been good operetta in Broadway before 'The Merry Widow,' but its wide and instantaneous appeal, its universal acceptance, have established the fact that good, soundly musical opera is now required by the comic-operagoing public."

"Many very good things in the past have been rendered futile or utterly destroyed by the careless way in which they were put on, by inadequate attention to the musical details of the work and by the interpolation of this or that song, of this and that dancer, into the music and action of the

W. T. Francis, musical director of the operatic productions of Charles Frohman,

"The Merry Widow' sounds the knell of the jingle-jangle school of comic operatic music. Perhaps it would have killed itself by its ceaseless iterations of the same harmonizations. Broadway, of course, has had the best kind of music, from shellfish to lobsters, from ballads to "Götterdämmerung." Therefore, all the more will it enjoy this. There is no doubt, however, that a new standard has been set by this work of Lehar's."

Entered at the Post Office at New York, N. Y., as matter of the Second Class.

### AMERICANS TRIUMPH IN OPERA IN ITALY

#### Howland's "Sarrona" Well Received-Maude Leekley and Margaret Cain Win Laurels.

ALESSANDRIA, ITALY, Oct. 12.-Last Saturday night marked a decided triumph for American art, when the American composer, Legrand Howland, presented his own opera, under American management and with American singers, this being its seventh performance in a stronghold of Italian art. It also marked the début in the leading rôles of "Sarrona" of two American singers, Maude Leekley, under



MAUDE LEEKLEY Of the International Grand Opera Co.

the stage name of Madelon Duryea, and Margaret Cain, whose stage name is Rita Margheri.

Miss Leekley sang the contralto rôle, receiving great applause and was shown an honor seldom given to an American. The new Italian composer Cappozzi, who came from Foggia to hear the performance, requested that she be at once engaged to create the leading rôle in his opera, which the company is to produce at Turin during Carnival and is entitled "La Principessa."

Miss Cain received from the public and press a marked triumph, they agreeing that her voice is exceptional, of great evenness, warm and rich in quality, while her acting places her in the first rank of artists.

After the duet of "Sarrona" Mr. How-

land was presented with a laurel wreath by the directors of the opera house, a loving cup from the Italian artists, a seal ring, a scarf pin and other tokens, besides being called out eight times. Mr. Howland had the pleasure to announce that, owing to the unqualified success of the company,



LE GRAND HOWLAND Impresario and Composer

the Grand Opera House Faraggiana at Novara had signed for the same operas and artists for the three weeks' season preceding the company's engagement at Parma in November.

"La Canzone Fatale," of Harvey Worthington Loomis, a New Yorker, is being rehearsed by the artists of the International Grand Opera company, and preparations are being made for its immediate produc-



MARGARET CAIN Of the International Grand Opera Co.

tion. Much interest has been aroused. The music has been pronounced excellent. Pearl Andrews recently arrived in Italy to join Howland's company and immediately began work upon "Cavalleria Rusticana"

"ELECTRA" ANOTHER SENSATIONAL WORK

#### Richard Strauss Says His New Opera Will Make Deeper Impression Than Did "Salome."

BERLIN, Oct. 19 .- That Richard Strauss's new opera, "Electra," will cause an even greater sensation than did "Salomé" is the opinion expressed by those who have seen the score. The work will have its first performance shortly after Christmas.

The story of the opera follows that elaboration of the myth seen in Hoffmansthal's drama. The composer keeps as strictly to this author's terrible text as he did to Oscar Wilde's in the case of "Salomé."

Classical scholars will recall that the story of Electra, daughter of Agamemnon and Clytemnestra, was a favorite theme of the early Greek tragedians, Sophocles, Aeschylus and Euripides. After her father had been murdered by her mother, Electra saved the life of her younger brother, Orestes, and afterward helped him avenge their father by slaying their mother.

It is still uncertain whether the first hearing of the Strauss opera will be in Berlin or in Dresden. The probability is that Strauss will prefer Dresden, where "Salomé" was produced, for he has said many times that he is averse to having a premiere in this capital.

With regard to the new opera, Strauss

"People wondered at 'Salomé'; they made fun of it, scorned it, then they accepted it. They will wonder still more at my 'Electra.' They will scoff still more, but they will end by accepting it."

The orchestration presents the same diffi-culties that were seen in "Salomé." The composer has endeavored to get even more marvelous effects of color into his music. It is said that in one scene the music is actually bewildering in its power and intensity. This is the episode where Electra rescues her brother Orestes from the murderers of her father.

#### TWO NOVELTIES GIVEN BY THOMAS ORCHESTRA

#### D'Indy's "Summer Day on the Mountain" and Grieg's Lyric Suite Heard in Chicago.

CHICAGO, Oct. 21.—The concerts of the Thomas Orchestra on Friday and Saturday brought forth two novelties of unusual interest, the Fourth Symphony of Tschaikowsky and "Huldigungsmarsch" of Wag-

In arranging the program Mr. Stock could not have selected numbers of greater interest to the musician. The "Huldigungsmarsch" was composed in 1864 for the cor-

onation of King Ludwig II of Bavaria.

"Summer Day on the Mountain," by Vincent d'Indy, is made up of three distinct tone poems, "Dawn," "Day" and "Evening." The work shows great power of expressions a characteristic of expressions as the state of expressions. of expression, a charming development, refined harmony and freedom of rhythm. These qualities were brought out by the orchestra with virility, sincerity and charming variety of color.

Grieg's lyric suite received its first performance on this occasion. The four movements of the work are taken from the composer's Opus 54, which is made up of six piano pieces, and were orchestrated throughout by Grieg himself. The first movement, "Shepherd Boy"; the second,

"Norwegian Rustic March"; the third, "Nocturne," and the fourth and last, "March of the Dwarfs," which calls for the full orchestra and brings the work to a spirited conclusion. The entire suite was given with spirit and smoothness.

The closing number, constituting the entire second part of the program, was the Fourth Symphony of Tschaikowsky. It is not written in the strict symphonic form, Tschaikowsky having deviated considerably from the form laid down by the masters of composition before his time. C. W. B.

#### EAMES LIKES HER NEW ROLE.

#### Is Trying Hard to Enter Real Spirit of Japanese Part She Is to Sing.

Emma Eames is doing her utmost to become a Japanese before she sails for America next month to begin rehearsals for the rôle of Iris in Mascagni's Japanese opera of that name, writes the Paris correspondent of the New York "Times."

With this end in view she is receiving special instruction from Sada-Yacco and her husband, Kawakami, who are now in Paris on a special mission for the Japanese government. The celebrated Japanese tragedienne is training Mme. Eames to walk, dress, sing and even to think as the

real Iris should.

"No rôle in all my career has so appealed to me," said Mme. Eames to the correspondent, "as that of Iris. You see, I was born in Shanghai and had a Japanese nurse, so my interest is probably due to early training. Mme. Sada-Yacco is a wonderful teacher. She has made me comprehend as no one else would have done the soul of this innocent little Japanese girl

who meets such an unhappy fate. Mme. Sada-Yacco, by the way, is commissioned by the Mikado's government to study at the Paris Conservatory, with a view of establishing a similar State School of Acting at Tokio. M. Kawakami, the director of the Imperial Theatre, is commissioned by the government to study the organization of the theatres of Paris.

#### BROOKLYN ARION TO SING ABROAD.

#### Prize-Winning Chorus Will Tour Germany Giving Concerts in June.

Berlin, Oct. 19.—Germans are to have an opportunity next year of hearing a firstclass American choir, the Brooklyn Arion Singing Society, which won the Kaiser's prize last year. Hermann Ridder, editor of the "New Yorker Staats-Zeitung," has written to Charlemagne Tower, the American Ambassador, stating that seventy-two members of the choir will make a tour throughout Germany next June, giving performances in the most important towns.

If it can be arranged special performances will be given before the Kaiser, who has done more to encourage choir singing in Germany than any other living person.

#### Fritz Kreisler Sails.

Fritz Kreisler sailed for America on the Steamer Kaiser Wilhelm der Zweite, leaving London on October 23, and will make his first appearance with the New York Symphony. Orchestra under the direction of Walter Damrosch, on November 1 and 2.

#### DeKoven To Become Critic Again.

"The Fourth Estate" is authority for the statement that Reginald de Koven, composer of "Robin Hood," has already taken charge of the musical department of the New York "World."

#### Rudolph Aronson in New York.

Rudolph Aronson, the manager, is again in this country, at his home, No. 227 Riverside Drive.

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#### ABILITY TO THINK QUICKLY IS SECRET OF TECHNIQUE, SAYS HAMBOURG.

Russian Pianist Declares That the Audiences in America Have Quite as Refined Taste as Those in European Cities—Pays Tribute to Appreciation of Music in Western Mining Camps.

Whether it is due to the peculiar Russian droop of the eyelids over eyes in which smoulder the fires of repressed volcanic eruptions, or to the incessant shiftings about of a fidgety pair of legs, Mark Hambourg unconsciously gives the impression of finding it a bore to pin himself down to concrete statements regarding a subject he prefers to discuss through the medium of the keyboard. What he has to say, however, betrays a spirit of generous appreciation of all the great musical forces of the day and an absolute lack of any narrow partisanship.

During the week spent in New York, before Canadian dates called him Northward for the opening of his tour, Hambourg and his wife, a tall, graceful young Scotchwoman, who, according to her husband, was "quite overwhelmed" by New York, were domiciled at the Hotel Belmont, and it was there that the pianist gave me the benefit of some of his optimistic views of America as a music-appreciating country. He has grown somewhat stockier since his last visit to this country, but his nervous restlessness precludes any suspicion of his having become phlegmatic.

'Audiences in America-in New York, Boston, Chicago-know quite as much as European audiences. It is just the same thing to an artist to play here as it is abroad—the taste of the public is just as cultivated, just as refined. I am quite sure it is not strictly necessary for Americans to go to Europe to study-you must have many good teachers here-but I think it is a very good thing for your students to go over there for a while, nevertheless, on general principles, as it is broadening and edifying for people of any nationality to live among those of another and absorb their ideas for a time. A musician ought not to be a mere machine. He should be developed along as many lines as possible. Consequently, I think it would not be such a bad idea for European music students to come over to America and spend a little time here during their student career. It couldn't fail to give them a broader, less prejudiced point of view.
"But each one of your students that go

"But each one of your students that go abroad brings back a little extra knowledge; each one disseminates what he has



Mark Hambourg, the Russian Pianist, Now Touring This Country, and His Wife, Formerly Dorothy Muir-Mackenzie, Who Is With Him Here.

gained in his social and professional circles, and so each contributes his quota to the general culture of the country. Even if many of them never do much with it practically, the individual is the better for it, and his associates are affected by it as well.

"Of course, I think students are too much distracted by social functions in some of the European cities. Take Berlin, for instance—what a great bunch of American girls one sees there! They work very hard, but—too many 5 o'clock teas, both there and all over. That is the great drawback with girls everywhere. They work so very hard generally, but social duties of various kinds, not conducive to artistic development, impede their progress and prevent them from accomplishing more. However, it is for that very reason—because of their many drawbacks—that I especially admire women who do achieve great things. Think of the multitude of little things that claim their attention—their clothes, for instance—the time and thought they have to give to the question

of dress. And they have to—it is necessary. With a man it is different—he has his dress suit, and that's all there is about it. So that a woman who reaches high places deserves special praise—just think of some of 'our women pianists, how wonderfully well they play!

"Speaking of American audiences, I have found that they are just as receptive in the West as in the East. I have sometimes aroused as much enthusiasm with the Sonata Appassionata in a rough Western mining camp as in an Eastern city. never play down to a level, anyway. I invariably play the program I want to play, regardless of where I may be. Appreciation doesn't necessarily depend upon locality. Sometimes things don't happen to go just right—I don't know what causes it—but there is a lack of that subtle fluid, or whatever it may be, between platform and people. It may be the fault of the audience, come expecting they scarcely know what, and it isn't quite fair at such a time to attribute it to the artist and claim he is not in good form. Every Social Functions Are a Great Impediment To Girls In Their Music Study—Women Who Achieve Great Things Deserve More Credit Than Men, Declares the Gallant Artist.

artist knows those experiences, and they are difficult to explain, as one can blame neither artist nor audience.

"The future of America musically is surely very promising. Your American composers I find very interesting. They have good ideas and real individuality. Several of them have written excellent things for the piano—MacDowell, of course, and Arthur Foote, as another instance. And I believe the orchestral works that have been produced are also quite noteworthy. I am not so familiar with them. I have some novelties by English composers on my programs this year—Joseph Holbrooke, Wolstenholme and other friends of mine. Holbrooke is particularly clever. He is somewhat erratic, but very original and inspired.

"Yes, I like the modern German school, Reger especially. Who else is there that can write such fugues as he can? His piano pieces are remarkable—such a tremendous amount of stuff in a limited space.

"Tone color is what people want nowadays," he went on, while my eyes were still trying to reconcile his violet tie with his blue suit, "and modern composers aim at that all the time. And to get tone color on the piano a big technique is necessary. Musical feeling is much more common than good technique. You often hear people say, 'Oh, if I only had good fingers,' and so on. That's all very well, but how can they express their musical feeling without good machinery. You have to have a big technique, and to keep it it is necessary to practice every day. I always put in four or five hours a day at the piano. I practice a certain amount of technique, but I never did a great deal of it. It depends upon the way and not how much you practice it.

"There certainly is such a thing as natural technique. It resolves itself into innate ability to think quickly. The man who can think most rapidly can attain the greatest technical perfection. Test records made by a machine invented some time ago to compare the thought rapidity of different classes of people showed that a pianist has the power of thinking more rapidly than any one else. Telepathic connection between the mind and fingers has to be peculiarly alert. But it is no wonder that of all musical instruments the piano is the greatest mental developer, for with it you have practically the whole orchestra to reproduce."

#### LAURA BUTLER FOR SAVAGE.

#### Will Sing in Forthcoming American Production of German's "Tom Jones."

Laura Butler has been engaged by Henry W. Savage for the rôle of *Lady Bellaston* in Edward German's comic opera, "Tom Jones."

Miss Butler, who in private life is Mrs. Oscar Lorraine, is well known socially in Washington and the South. She is a sister of Mrs. Piquette Mitchell, whose husband is Vice-Deputy and Consul General in the City of Mexico. She has not been heard in New York since she sang with the Augustin Daly musical comedy companies at Daly's Theatre before the death of that manager.

Geraldine Ulmer, once of Boston, where she made her first appearances in concert and operetta, and long of London, where she married Ivan Caryll, the composer, is soon to reappear, after many years of retirement, to sing the songs of a young writer in the music halls.

#### Martin withBoston Festival Orchestra

Frederick Martin, the basso, has just closed a contract for a five weeks' Spring tour with the Boston Festival Orchestra, Emil Mollenhauer, conductor. This will be the fourth tour of Mr. Martin with this orchestra, which supplies music for many of the large festivals throughout the country.

Sir Frederick Bridge recently gave a lecture on "Pepy's Diary and Its Musical Notes," at Cripplegate Institute, London. Illustrations were given by lay vicars and choristers of Westminster Abbey.

#### PLANS FOR BACH FESTIVAL.

#### Rehearsals Will Soon Begin in Montclair Under Frank Taft's Direction.

Montclair, N. J., Oct. 21.—The Bach Choir, which is now an incorporated body, will begin rehearsals for the annual festival within the next two weeks. At the annual meeting, held last week, officers for the ensuing year were elected. They are: George Welwood Murray, president; Charles C. West, treasurer, and Arthur H. Bissell, secretary. The standing committee of the managers for carrying out the work of the society was chosen, the personnel being about the same as last year.

Frank Taft, the conductor, reported his preliminary suggestions as to the program and spoke of the work to be done. It is safe to say that the next festival, which will probably be held in May, will be quite

unlike anything heretofore attempted in this country. The endeavor of the association this year will be to enter upon its work well in advance of the time which will be set for the festival and to systematically study the works which will be given in the festival next May.

#### "Butterfly" In Puccini's Home City.

MILAN, Oct. 12.—At Lucca, the home of Puccini, the season opened with "Madam Butterfly," this being the first time the opera has been produced in the composer's native city. Puccini was present at the representation, and the opera was enthusiastically received by the public, many numbers being repeated. Puccini received a number of handsome presents from his friends and fellow citizens. Among the presents was a beautiful gold medal expressly designed for him by the municipal government.

L. G. H.



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#### Max Zach Arrives in St. Louis Smiling at Thought of Orchestral Difficulties



(From the St. Louis "Republican.") MAX ZACH, AS SEEN BY A CARTOONIST

St. Louis, Oct. 21.—Max Zach, the new conductor of the St. Louis Symphony Orchestra, has arrived here and has disappointed many by looking more like a prosperous business man than the seemingly popular impression of one possessing the artistic temperament.

Mr. Zach has a sense of humor far above the average musician. He is not afflicted with an artistic overgrowth of hair, his emerged from the barber's hands. He does not take himself or the world too seriously, and, while gravely considering the difficulties one by one as you suggest them, he shakes his head thoughtfully, laughs softly and says quietly:

"There will be no trouble. We will manage, I think. The orchestra is willing. I

am willing. We will get along all right.
"What is my method? Do I require that each hair shall stand on end at the proper climaxes? Do I hiss instructions to the accompaniment of the baton?" Mr. Zach laughingly asked. "Well, I don't see myself

as others see me," he concluded, "so you'll have to excuse me. The critic generally knows more about the conductor's method than he does himself."

Mr. Zach announces he will play several American selections in the programs this year, some of which have not been produced in this country. He says that the Spring festival tour planned by the orchestra probably will be carried out some time in the early Spring.

The rehearsals for the first concert, November 12, will begin November 4. Hugo Olk, the concert-master, will be the soloist.

The choir of Madison Avenue M. E. Church, in Baltimore, rendered a special music program at the golden jubilee of the church, Sunday, October 20. Clara C. Groppel is director and organist. Sopranos, Marie R. Smith, Mrs. Hix Long; altos, Lila H. Snyder, Mrs. Guy L. Hunner; ten-ors, Robert J. Griffin, Charles F. Beall;

Alfred C. Goodwin, one of the faculty of the Peabody Conservatory of Music in Baltimore, has taken a studio at No. 1212 F street, Washington, D. C., where he will give his attention this Winter to special classes for the paino.

bassos, Richard F. Fleet, and Carroll

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#### EXCELLENT CONCERT FOR LEBANON HOSPITAL NURSES

Edwin Goldman Conducts Large Orcheschestra in Wagner and Grieg Program at the Waldorf.



**EDWIN GOLDMAN** 

He Conducted an Orchestra of Sixty-five Musicians at the Waldorf-Astoria Last Week

Under the auspices of the Lebanon Hospital Nurses' Alumnæ, a concert, followed by a dance, was given at the Waldorf-Astoria Saturday evening, October 19. To those who attended thinking that the concert would be of a mere perfunctory order before the dancing, the excellence of the music was a delightful surprise.

For it happened that there was an orchestra of sixty-five musicians present, selected from the Philharmonic and Metropolitan Opera House orchestras, under the direction of Edwin Goldman. This young man, after having attained all sorts of suc-cess as a cornetist through the United States, is now a serious student of conductorship and is becoming more and more skillful with his baton in imparting his own truly artistic ideas into the work of the musicians he leads.

He brought out the full glory of the "Tannhäuser" overture, which opened the program, and was properly authoritative during the "Peer Gynt" suite of Grieg, which is the widely accepted "In Memo-riam" of the lately dead Norwegian com-

There were excerpts from "Madam Butterfly," and then André Benoist played Grieg's A Minor Concerto for the piano, winning enthusiastic applause by his wellnigh perfect display of feeling and exquisite artistry.

Brahms's "Hungarian Dances" and Wagner's "Ride of the Valkyries" concluded the concert. Then the orchestra wooed the "muse of the many twinkling feet" in the ballroom.

Mme. Schumann-Heink sang in Allentown, Pa., last week. This statement is especially interesting when one knows Allentown, Pa., which has a population composed largely of Germans. The annual visit of Schumann-Heink there is regarded as the event of the year by the entire German population. The newspapers talk of the occasion weeks in advance, and German farmers and their families come into town from miles around.

The Washington (D. C.) Sängerbund gave its first concert this season on Sunday night, under the direction of Henry Xan-



Carl Samans.

PHILADELPHIA, Oct. 21.—The recent death of Carl Samans, widely known as a pianist and teacher, removes from Philadelphia musical circles one who was highly esteemed. His death was caused by can-

#### Charles Royle.

Charles Royle, who was formerly organist of St. Thomas's P. E. Church in Brooklyn, N. Y., died on Friday at his home, No. 792A Quincy street, in his forty-fourth year. He leaves a widow and four chil-

#### Joseph Klein.

Joseph Klein, who has been closely connected with musical circles in Albany for nearly half a century, died at his home there, No. 230 Morton street, on Wednesday of last week. He was born in Audemach, Germany, April 5, 1839, and had resided in Albany since 1846.

#### 3,000 CHICAGOANS HEAR MME. SCHUMANN-HEINK.

#### Several Thousand Turned Away From Orchestral Hall, Unable to Secure Admission on Sunday.

CHICAGO, Oct. 21.—In point of popularity, Mme. Schumann-Heink appears to be the peeress of any prima donna of the day, judging by the size of her audience at Orchestral Hall yesterday afternoon, and the excessive warmth of its approval. All of the 2,625 seats in the hall were occupied; by a special arrangement with the Fire Department 300 seats were placed upon the stage and yet upwards of several thousand people were turned away unable to obtain admission. The program ran from Carrie Jacobs Bond to the Brindisi of "Lucretia Borgia," from Ella May Smith to Handel. There were songs in Italian, Latin, Hungarian, German and, as a special concession, English.

The six groups of songs, four under each heading, gave the long operatic aria from "Il Prophete," (sung in French, by the way), which was the final offering, would seem to have been task enough, but she was unwearied in her returns to the stage. The great contralto was in excellent voice and has a vocal method equal to the exigencies of every school she illustrated. C. E. N.

#### Mmes. Cumming and Spencer in Recital.

An announcement of especial interest to of Mme. Shanna Cumming, soprano, and Janet Spencer, contralto, to give a joint recital in that city on December 4. rarely that two women singers of such prominence combine their talents in recital, and the event promises to be one of the most interesting of the Brooklyn musical

#### Herbert Sunday Night Concerts.

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Victor Herbert will begin his fourth annual series of Sunday night concerts on October 27 at the Broadway Theatre, New York, Mr. Herbert is so busy with composition this year that his concerts will be limited principally to the local Sunday night affairs. At the opening concert the soloist will be Blanche Duffield, soprano.

#### The Noted Young Violin Virtuoso. Dates Now Booking

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**ELEANOR MCLELLAN** H. HOWARD BROWN

#### NEW SINGERS IN "MADAM BUTTERFLY"

Phoebe Strakosch and Vernon Stiles, the Latter an American, Win Favor of Garden Theatre Audiences.

"Madam Butterfly" continues to draw large audiences to the Garden Theatre, New York, where Henry W. Savage's English Grand Opera Company is holding forth. By changing the cast frequently Mr. Savage distributes the burden for this exacting performance and infuses the work



PHOEBE STRAKOSCH
A New "Butterfly" in the Henry W.
Savage Company

with fresh interest, from the spectator's point of view.

On Tuesday night two of the newcomers in the strong personnel of *Butterflies* and *Pinkerton* were heard, Mme. Phoebe Strakosch and Vernon Stiles.

Miss Strakosch is a niece both of Adelina Patti and of Maurice Strakosch, who introduced the famous diva to New York and who afterwards married her sister. She is also a niece of Clara Louise Kellogg-Strakosch, one of the early exponents of grand opera in English and one of the best-loved American operatic stars in the early days of grand opera. Miss Strakosch gained her early musical education under Carlotta Patti, who took the gifted child in hand while her parents still resided in her native city of Stockholm. Her voice studies were finished under Sbriglia in Paris, where she was regarded as one of his most talented pupils.

She first learned to speak the Danish language and then the French tongue, after which she was educated in English at a London convent. Her stage début was made in Trieste in 1896 as Marguerite in "Faust." The next year Mr. Savage brought her to America for a brief season



VERNON STILES

"Pinkerton" of the Henry W. Savage

"Madam Butterfly" Company

and she now returns after eight years grand opera triumph in the leading opera houses in Europe. She was a member of the Covent Garden company in 1904 and then sang in Milan, creating the title rôle in "Sappho." Since then she has been a favorite in Egypt, Spain and France, the past year appearing in Lisbon and Madrid. Miss Strakosch studied the title rôle of "Madam Butterfly" last Summer in Paris with Composer Puccini himself, and was especially coached by Mme. Carré, who created the rôle at the Opéra Comique. She alternates in the English grand opera company with Rena Vivienne, Elisabeth Wolff and Dora de Fillippe.

In Vernon Stiles, Mr. Savage has secured the services of a most satisfactory *Pinkerton*. This young man is a product of American training—he is a pupil of S. C. Bennett—and is eminently fitted, vocally, physically and histrionically, for the rôle he essays. One of the especially satisfying features of Mr. Stiles's work is his enunciation, which at all times makes his interpretation interesting.

At the first subscription concert to be given by the new Hekking Trio—Anton Hekking, Louis Siegel and Clarence Adler—in Berlin this season Claude Albright, formerly of the Savage English Opera Company, and Richard Koennecke will be the assisting vocalists. Of the instrumental numbers an "Andante Symphonique" by Erlanger will be performed for the first time.

Ella Stark, the Washington, D. C., pianist, who spent much of her Summer in Switzerland and also at her home in Germany, is back again in Washington and busy teaching her many pupils at the Cathedral School.

#### MUNKACSY TO TOUR

#### Young Hungarian Violinist Will Play Throughout United States.

Jan Munkacsy, the young Hungarian violinist, will tour the United States and Canada this season under the management of C. J. Ehrlich. His first concert of the season will be given at Mendelssohn Hall, Saturday evening, November 9. He is a nephew of the noted painter, Michael Munkacsy, and born in Erlaw in 1886, the birth-



JAN MUNKACSY

Pupil of Sevcik Who Will Make a Concert Tour of the Country.

place of Edward Remenyi. Munkacsy was educated by his uncle, but after the latter's death left Paris for Naples, where he continued his studies at the Royal Conservatory till he became a pupil of Prof. Sevcik. After five years' study under this master he toured throughout Europe.

#### San Carlo Opera Incorporates.

The San Carlo Grand Opera Company was incorporated Monday under the laws of New Jersey "to present grand operas ing a high-class and artistic manner." The capital stock is placed at \$200,000 in \$100 shares equally divided between common and 7 per cent. cumulative preferred. The incorporators are Richard F. Tully, Franklin Vreeland and Cornelius A. Cole, all of 15 Exchange place, Jersey City, the registered office of the company.

#### Mexican Band at the White House.

Washington, Oct. 22.—The General Staff Military Band of the Mexican Government, which has been visiting the Jamestown Exposition, played for Mrs. Roosevelt this afternoon in the East Room of the White House. The members of the Mexican Embassy staff, the members of the Cabinet and a few personal friends were present.

# BOSTON HEARS D'INDY'S "WALLENSTEIN" TRILOGY

#### Rudolph Ganz Plays Liszt Concerto at Symphony Orchestra's Second Pair of Concerts.

Boston, Oct. 21.—D'Indy's "Wallenstein" Trilogy and Rudolph Ganz's playing of Liszt's A Major Concerto for piano were the special features of the second pair of the Boston Symphony Orchestra's concerts last week.

Mr. Ganz kept the concerto, which is generally overlooked by Liszt players in favor of its companion in E flat, far aloof from the trivial flippancy with which it is usually played when pianists do undertake it. His performance was brilliant and eminently musicianly

nently musicianly.

The D'Indy work, which harks back to the earlier stages in the composer's development, when he was under the influence of German composers and saturated with German literature, was heard for the first time here, though it was played in New York under the late Anton Seidl nearly two decades ago. The work, although lacking the distinctiveness of D'Indy's later compositions, commanded the close attention of the audiences at both performances, and Dr. Muck received hearty recalls. The program was completed by Wagner's "Kaisermarsch."

On Saturday afternoon Symphony Hall was crowded to hear Emma Calvé and her associate artists, Renée Chemet, violinist, and Camille Decreuse. The singer's numbers included *Marguerite's* Romance from "La Damnation de Faust," Gounod's "Serenade" and "Spring," the "Perle du Brazil" aria and some French folk songs.

#### NEW MUSIC BY MR. FURST.

### Composer Returns to Direct "The Christian Pilgrim" in Baltimore.

Baltimore, Md., Oct. 21.—William Furst, for many years a well-known musical director and composer of Baltimore, returned to the city yesterday to direct the orchestra in "The Christian Pilgrim." Mr. Furst wrote the music of the play, which he declares is a dramatic oratorio. He is now writing the entr' act music which will not be finished until the company reaches New York.

Mr. Furst was for several years organist of the Church of the Immaculate Conception of this city, and later organist of St. Ignatius' Catholic Church. In 1878 he became connected with Ford's Opera House. In 1870 he produced the opera "Electric Light." At that time electric lights were a novelty. Mr. Furst is thinking of setting Milton's "Paradise Lost" to music. For several years Mr. Furst wrote the music for the plays of Charles Frohman and later for Mr. Belasco.

W. J. R.

#### Allan Hinckley a Golf Champion.

Hamburg, Oct. 21.—In the tournament on the links of the Rheinbeck Weydoefer Golf Club, the largest ever held in Germany, the championship of Germany was won by Allen C. Hinckley, the American basso, of the Hamburg Stadttheater. He defeated Gilbert McMaster, also an American resident of Hamburg, by one hole.

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### FREE RECITALS BY **EMINENT ORGANISTS**

#### American Guild Announces Program for the Season in and About New York City

The American Guild of Organists has a plan to bring into use and acceptance of the people at large that great body of music which is locked up in organ lofts and libraries for six days in every seven. Where individuals gave recitals before, the guild has now organized in solid phalanx.

Beginning on November 11, no fewer than thirteen organists in as many churches will co-operate. The guild is authorized by the State Regents and is incorporated, with H. W. Parker as president and J. H. Brewer, of Brooklyn, warden; Clifford Demarest, of Tenafly, N. J., secretary, and Charles T. Ives, of Montclair, treasurer.

Sub-Warden W. R. Hedden, on behalf of all, announces the first cycle of free organ concerts:

"Monday evening, November 11, W. C. Carl, First Presbyterian Church, Fifth avenue; November 18, Frank Wright, Grace Church, Hicks and Remsen streets, Brook-lyn; November 25, Warren R. Hedden, Church of the Incarnation, Madison avenue and Thirty-fifth street; December 2, Clif-ford Demarest, Reformed Church, Pierrepont and Henry streets, Brooklyn; December 9, Gottfried Federlein, Church of the Resurrection, Seventy-fourth street, near Park avenue; December 16, H. Brooks Day, St. Luke's Church, Clinton avenue, Brooklyn; January 6, R. G. Weigester, New York Avenue Methodist Episcopal Church, Dean and Bergen streets, Brooklyn; January 13, F. W. Schlieder, First Presbyterian Church, Jersey City Heights; January 20, Frank L. Sealy, Fifth Avenue Presbyterian Church, Fifty-fifth street; January 27, Mrs. Gertrude E. McKellar, Thirteenth Street Presbyterian Church, between Sixth and Seventh avenues; February 3, S. L. Elmer, Memorial Presbyterian Church, Seventh avenue and St. John's Place, Brooklyn; Tuesday, evening, February, H. Albert R. Tuesday evening, February 11, Albert R. Norton, Simpson M. E. Church, Clermont and Willoughby avenues, Brooklyn, and Monday evening, February 17, J. Warren Andrews, Church of the Divine Paternity, Seventy-sixth street and Central Park

#### Oratorios at Calvary M. E. Church.

The first of the four regular monthly musical services at which an oratorio is presented in Calvary M. E. Church, corner 129th street and Seventh avenue, will take place on Sunday, October 27, when Spohr's 'Last Judgment" will be given. These concerts occur on the last Sunday evening of each month. The soloists are Mildred D. Graham, soprano, Pearl Benedict, con-tralto, Cecil James, tenor, and Donald Chalmers, bass. There is a chorus of thirty adults and a children's choir of eighty voices. Alfred Y. Cornell is director of the

#### INTERESTING PROGRAMS FOR THE PHILHARMONIC

#### Several Novelties and Revivals to be Presented by Orchestra Under Wassily Safonoff.

An unusually interesting list of compositions is offered by the Philharmonic Society at its Carnegie Hall concerts this season. There will be revivals of Rubinstein's "Ocean" symphony, Beethoven's "Pastoral," Dvorák's "From the New World," Schubert's Unfinished Symphony, Saint Saëns's C-Minor symphony with organ, Richard Strauss's symphonic poem, "Don 'Juan," Goldmark's "Prometheus," and Nicodé's Symphonic Variations. "Herod's Dream," which constitutes the first part of Berlioz's oratorio, "The Childhood of Christ," is planned for the third concert, at which the Philharmonic Orchestra will have the assistance of the Bach Choral Society of Mr. Safonoff has also been busy during

his absence in Europe in selecting novelties; among these are the "Easter" overture by Rimsky-Korsakoff, "Das Meer" (The Sea), by Glazounoff, and the symphonic poem, "The Sunken Bell," by Vladimir Metzel, founded on Gerhart Hauptmann's play, and performed last Spring under the direction of Mr. Safonoff, by the London Symphony Orchestra, when it made a favorable impression. The dates of the Philharmonic concerts are to be Friday afternoons and Saturday evenings, November 15, 16, 29, 30, December 13, 14, January 3, 4, February 7, 8, 28, 29, March 13, 14.

Last season, the first under the conductorship of Wassily Safonoff, was the most successful financially, and one of the most successful artistically in the society's career of sixty-five years.

#### NEW YORKERS TO SING IN WEST.

#### Green Bay, Wis., Choral Society Arranges for Spring Festival.

GREEN BAY, WIS., Oct. 21.-The Green Bay Choral Society, of Green Bay, Wis., has arranged a musical program for the season of 1907-'08 that will excel anything ever attempted by the society. Besides a May festival, lasting two days, another rendition of Handel's "Messiah" and also Haydn's "Creation" will be given.

The May Festival will be held May 29

and 30, and the Chicago Orchestra, composed of sixty musicians, will be engaged. Numerous soloists of note will be secured

for the May Festival. Helen Waldo and Harry Annem, of New York City, formerly of Green Bay, have been engaged to sing the contralto and tenor parts in "The Messiah," and Frederic Martin, a bass soloist, will be heard. Mrs. Shanna Cummings, one of the leading oratorio sopranos in America, will also sing in "The Messiah."

William Boeppler, of Chicago, the choral society's director, is enthusiastic over the work and will make every effort to have the affair prove successful.

# MUSIC NEWS OF THE WEEK IN ST. LOUIS

#### Bessie Abott in Two Concerts. Gwilym Miles in Recital. Max Zach's Arrival.

St. Louis, Oct. 21.—Bessie Abott had such an enthusiastic audience in the small Y. M. C. A. Hall, the only one available to her last Friday night, that her local manager, R. P. Strine, felt sure he could repeat the concert Sunday afternoon at the Odeon. Miss Abott had another enthusiastic house but not a big one. Sunday afternoon concerts are not usually successful in St. Louis unless they are of the twenty-five cents admission variety.

Next Friday night we are to have Sembrich in a song recital, and she will have a great house, for it is for charity that she

Gwilym Miles set up a choice program for his opening recital at the Musical Arts Building last Tuesday and commanded a fine audience. He included compositions from Korbay, Strauss, Wolf, Whiting, Hermann and Schumann in his répertoire; certainly a wide range, and started with the Prologue from "Pagliacci." It was in the variety of his "Lieder" singing that Mr. Miles made his program so interesting and lifted it far above the commonplace.

"Joe" Sheehan, still holding out at the Odeon, with curtailed productions, because of other musical stars that had earlier engagements, will appear in another part in which he is unknown to St. Louisans, that of Thaddeus, the Polish exile, in Balfe's "Bohemian Girl."

Max Zach, the new conductor of the Symphony Society, is here, and in outward appearance is very different from the erudite Mr. Ernst, his predecessor. He is a swagger dresser and is brisk and breezy in his manner, and reminds one of Nahan Franko, who was a competitor for the position of director. Saint Saëns's Concerto in B Minor and Paganini's "Hexentanz" are two compositions that will be given at the first concert, November 12. The Symphony orchestra has never done them Rehearsals will begin November I, and after two or three of them the musicians will have something to say about the new leader. They generally do, maybe not in public, but their private opinions

#### Praise for Harper in Appleton.

APPLETON, WIS., Oct. 21.—The song recital given here by William Harper, the distinguished New York basso, proved to be a most enjoyable affair. Mr. Harper not only pleased his audience and held them almost spellbound much of the time, but he showed an effective appreciation of the thought and feeling in words, and a command of tone color, purity and depth of

#### DR. DAMROSCH LECTURES ON PUBLIC SCHOOL MUSIC

#### University Convocation at Albany Hears Discussion by New York Director and Hollis E. Dann.

ALBANY, Oct. 21.-Dr. Frank Damrosch, director of the Institute of Musical Art of New York City, gave an address on "The Place and Purpose of Music in Public Schools," at the forty-fifth University Convocation of the State of New York, which was held on Thursday, Friday and Saturday of last week in the Senate Chamber of

Dr. Damrosch, as a preliminary to the topic in hand, read a report of a committee in Boston which seventy years ago advocated vocal music in the public schools. In this report there was a forecast of the future in music which showed the proper drift of popular education. He then spoke of the wonderful and rapid extension of music and cited the reasons why it would benefit the pupil in the elementary schools from both the psychological and pathological standpoint. He emphasized a systematic study of music and paid tribute to the text book and the benefit derived from the Summer schools. Then he compared the relative standing of music with the other elementary studies, stating that the former was looked upon as an outside, a special

Hollis E. Dann, professor of music in Cornell University, followed Dr. Damrosch with a discussion on the practical side of music in the school. He told of the large sum that the State was appropriating for music and the incompetency of the instructors who should have academic training for this department of the work as well as any other. In closing Prof. Dann said: "It is better not to have music at all in the schools if not properly super-

#### ANETTA PANGBORN'S RECITAL.

#### Chicago Singer Entertains With Fine Program in Cable Hall.

CHICAGO, Oct. 21.—Anetta Pangborn, one of the faculty of the Willett School of Singing, presented an interesting program in Cable Hall Thursday evening. Her of-ferings were selected from Handel, Brahms, Liszt, Chaminade, Rogers, Campbell-Tipton, Jensen Scott, Beach, San Souci, O'Neil, Del Aqua and also sang a duet with William A. Willett.

Miss Pangborn is a singer possessing extremely artistic and versatile qualities. Her voice is a sweet lyric soprano of good range and great flexibility. In the duet with Mr. Willett her voice was especially clear and beautiful. Mr. Willett's singing gave great pleasure. C. W. B.

Being informed by the Commissioner of Taxes that they would have to pay income tax on their earnings in Adelaide, the members of the "Besses o' th' Barn" Band, now touring Australia, at once added to their répertoire "The Jolly Robbers."

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#### SICKESZ VICTIM OF STUBBORN AUTO

Dutch Pianist Has His First Desperate Encounter with American Mud and Wins Out—Walks Over Fields Through Rain on His Way to Aurora.

BUFFALO, N. Y., Oct. 21.—Jan Sickesz, the Dutch pianist, whose first concert in Buffalo on October 11 won favor with press and public alike, had a novel experience on the day after his recital. Mr. Sickesz had been invited to visit the Roycroft Shop at East Aurora, and had promised to give an informal program for the Roycrofters.

Two fellow-students and friends of the

pianist in Vienna, Fred Erion and Louis J. Bangert, the latter a prominent organist and teacher of voice and piano in Buffalo, tendered the automobile for the trip. The fourth member of the party was Lewis H. Clement, manager for Mr. Sickesz.

The recent heavy rains had left the roads in terrible condition, and after ploughing through the mud for several miles, the machine finally stuck in a hole, and refused to go further. Out jumped the tourists



THE AUTO REFUSES TO MOVE.

Despite the Strenuous Efforts of Sickesz and His Friends, They Could Not Budge the Refractory Auto. They Walked.



WAITING FOR THE TRAIN.

Jan Sickesz and His Party Strike a Genuine Bit of "Barnstorming" Life on the Way From Buffalo to Aurora.

and pushed. Here Mr. Sickesz's Leschetizky-trained muscles proved their value in more than one direction, and the automobile was at last hauled out and turned toward Buffalo. Not without some marks of defeat was this battle won, however, for the pianist left one of his low shoes in the mud, where centuries later, perhaps, scientists may discover it as a pre-historic relic.

tists may discover it as a pre-historic relic.

It was then suggested that the Aurora trip be abandoned. The rain was falling, the Roycroft Shop was eight miles away, and the nearest railway station three miles off. Do you fancy that the Dutch artist, with his indomitable will and fine conscientiousness, acquiesced in this plan?

"No," said Mr. Sickesz, "I have prom-

"No," said Mr. Sickesz, "I have promised to play for the Roycrofters, and I must keep my word, even if I have to walk

ill the way."

Then walk he did. Through the mud and across the wet fields filed the procession, till the four men reached a rickety station where a train was due four hours later. There was a stove but no fire. They built one, and sitting around it to dry their wet clothes, they lunched on pretzels purchased from the village bakery wagon.

The train finally carried them to East Aurora, where Mr. Sickesz and his party were most cordially received and royally entertained. In the evening the pianist gave a delightful recital in the charming music-room of the Roycroft Inn.

music-room of the Roycroft Inn.

On Sunday Mr. Sickesz visited Niagara
Falls, leaving the following day to continue
his American tour.

M. M. H.

### Wagner's Symbolism Receives Too Much Attention, Says Campanini

A Devout Disciple of Bayreuth Master, Hammerstein's Conductor Is Also Enthusiastic Over French and Spanish Novelties He Is Preparing.

Cleofonte Campanini is enthusiastic over the novelties that are to be produced under his direction at the Manhattan Opera House this season, and has begun rehearsals of the first to be presented with characteristic vim and zest. He is also looking forward to having the opportunity to conduct Wagner operas before a public that proved so ready to appreciate his achievements with Italian and French works last year.

"Tristan und Isolde" and "Lohengrin" present no scenic problems that cannot be solved easily by Mr. Hammerstein's new stage manager, Jacques Coini, of Amsterdam. The entire production of "Tannhäuser," however, of which the Paris version will be given, with its elaborate complexity of lights, scenery, drops, gauzes and massive properties of all kinds, has been ordered from Berlin.

"I have a much finer orchestra than I had last year," said Mr. Campanini, when discussing the season's prospects at his rooms in the Navarre the other day. "I have changed twenty of my men. Last season it was difficult to get good men

because they feared that the opera would not be a success.

"I am a great, if not a fanatical, admirer of Wagner," said he, "and I have frequently had the honor of conducting works of that master in Italy. This season I hope to direct 'Der fliegende Holländer,' besides 'Lohengrin,' 'Tannhäuser' and 'Tristan und Isolde.' I have on many occasions had the good fortune to discuss music with Mme. Cosima Wagner, while Siegfried Wagner is one of my best friends.

"I reverence Wagner as the greatest of modern dramatic composers. That he was a poet as well as a marvellous composer I, of course, recognize. But it is his music, rather than the librettos, which fascinates me. 'I do not worry my head trying to fathom the true inwardness of Wagner's symbolism. Bah! This symbolism is made too much of by the people who write about Wagner.

"My favorite Wagnerian works? First, 'Tristan und Isolde.' It is so human. Next, 'Götterdämmerung' and next 'Siegfried.' To conduct 'Siegfried' is as a honeymoon to me.

"But I am not exclusive in my tastes. I delight in Debussy, whose poetical 'Pelléas et Mélisande' we are to produce soon. And I swear by Charpentier's 'Louise.'

"In 'Pelléas et Mélisande' you will hear things you have never heard before. Debussy's touch is rare, delicate, fantastic, poetical. His music is descriptive of the "He has not reached the North Pole of music, but he has been looking for it and

has revealed to us a new horizon.

"'Louise,' by Charpentier, is of quite so advanced a work. When you hear it you are aware that for Charpentier the older composers still have influence and meaning; not that it is not modern, for it stands entirely by itself. But it is not a discovery,

like Debussy's work.

"A peculiarity of the score is that a reading of the piano score will not give you, as other piano scores do, a general idea of the orchestration. Charpentier's treatment of his Parisian story is most unusual. It varies from the usual treatment of an operatic story in a startling degree. Everywhere it has gone it has had success, and it cannot fail of meeting with high approval here.

"Debussy's 'Pelléas et Melisande' may or may not succeed in the eyes of the public, but for me it will still remain an attempt to realize the music of the future. He has helped to form the new destiny of

"'Dolores,' by Breton, has had a career in Spain and South America. It consists of four tableaux of Spanish life and musical illustration therof. Breton, who is the director of the Royal Conservatory of Madrid, has made use of all the Spanish national airs and folk songs. So we have a native racy work, like 'Hänsel und Gretel.'

"'Les Contes d'Hoffman' is by Offenbach, and thereby hangs a tale. Offenbach was a great Bohemian. On one occasion, at an all-night sitting in a Parisian café, his phraseology of the text, to a most unusual

extent. He does not write in the massive, heroic vein of Wagner, but his canvases are still strong and beautiful adorned by many exquisite touches.

friends began to rally him about the musical nonsense he wrote. They also informed him that he had devoted himself so long to light music that he could not do anything better.

"He accepted the challenge, and 'Les Contes d'Hoffman' is the result. The score contains the stamp of amazing freshness and power. Any master would be glad to have written it. I venture to predict that every time it is played the theatre will be full.

"'Thais' we will produce on Wednesday, November 20. 'Louise' and 'Pelléas et Mélisande' will be done later in the season, when Mr. Hammerstein's French artists, specially engaged for these performances, have arrived. Mary Garden will be both Thais and Mélisande.

"I may say there never has been an artist whose natural aptitude and laborious study adapted her so admirably for the dramatic, pastic and pictorial elements of these poetic rôles.

"Miss Garden is generally endowed to create a complete impersonation. The time has passed when the music alone is the chief factor in the opera. The drama of the opera now makes demands which cannot be denied."

Mr. Campanini went on vigorously to combat the assertion that an Italian conductor was under any disability, as compared with a German, to conduct the works of Richard Wagner.

"Music," said he, "is universal. Wagner's music being the most human, is particularly so."

### FAREWELL TOUR OF

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### A WEEK OF MUSIC IN PHILADELPHIA

Horatio Parker's Acceptance Causes Satisfaction-With the Local Musicians.

PHILADELPHIA, Oct. 21.-The announcement that Dr. Horatio Parker, professor of music at Yale, has accepted the invitation to become director of the Orpheus Club, has been received with evident satisfaction by music lovers in this city. Musicians generally, are congratulating Philadelphia on its being fortunate enough to get one of so great attainments to head this successful organization.

Dr. Parker will come here in the near future to enter upon his new duties. It may be mentioned that the first presentation, in this city, of this composer's Christ-mas Cantata, "The Holy Child," occurred in the Lutheran Church of the Holy Communion in December, 1905. In this connection, also, the choir of the First Bap-tist Church, Frederick Maxson, organist, and musical director, will give selections from the same composer's "Hora Novissima," later in the season.

"The Fortnightly," a new magazine devoted to the interests of music, painting and literature makes its initial appearance.

and literature, makes its initial appearance with the November number. It will be issued on alternate Saturdays and is edited by Philip H. Goepp, well known in musical circles of this and other cities. Notable contributors and critics will assist the editor. Mr. Goepp was formerly connected with "Music and Art."

Edwin Evans, the well-known baritone, has been engaged to sing with the Pittsburg Symphony Orchestra and the Germania Quartet Club in Johnstown, in December. Mr. Evans was recently offered the position of head of the vocal department of the Hyperion School of Music, this city, but was obliged to decline, owing to pressure of professional duties.

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#### MANHATTAN'S FIRST The vested boy choir of the First M. E. Church of Germantown sang Rossini's "Stabat Mater" and Gounod's "Festival Te Deum" last Tuesday evening. Jennie Foell-Emsley, soprano, May Walters, contralto, George Dundas, tenor, and Henry Hotz, basso, assisted. The balance of the series OPERAS ANNOUNCED of oratorio performances which will be "La Damnation de Faust" to Folgiven by the choir, is as follows: Tuesday, November 5, Barnby's "The Lord is King," Matthew's "Life Everlasting" and selections from Wagner's "Lohengrin." Tuesday, December 3, Michael Costa's "Naaman," and Tuesday, December 17, Handel's "Messiah," Among the assisting artists may be mentioned, Emma Rihl, Clara Yocum Lovce, Virginia Risler, Dr. Freemantel

low "La Gioconda" and Election Day "Carmen,"

Oscar Hammerstein has announced the répertoire for his opening week at his Manhattan Opera House, beginning Monday evening, November 4.

Ponchielli's "La Gioconda" will be sung in Italian as the opening bill. Campanini will direct and Mme. Nordica will make her début at the Manhattan in the title rôle. Mmes. Gerville-Reache and Eleanore De Cisneros will also be heard, the former for the first time in America. Giovanni Zenatello, the new tenor of whom much is expected, will also make his first appearance on the opening night, as will Adamo Didur, the Polish basso. Mario Ancona will sing Barnaba, and Venturini and Fossetta are also in the cast.

On Tuesday, Election Day, there will be a special matinée of "Carmen" in French, which will reintroduce Mme. Bressler-Gianoli in her success of last season. Alice Zeppilli will be heard as Micaela and Mlle. Trentini will make her re-entrance as Fraschita. Mlle. Giaconia will sing Mercedes. Dalmores will reappear as Don Jos and Gilibert will be the Dancairo. In the remainder of the cast are Crabbe, Daddi, Mugnoz and Reschiglian. Campanini will direct.

There will be no performance on Election Night, owing to the necessity of a dress rehearsal of Berlioz's "La Damna-tion de Faust," which will be sung for the first time at the Manhattan Opera House on the following evening, and which will introduce Maurice Renaud as Mephistopheles, a rôle with which he has become identified in Europe. Dalmores will sing Faust. The rest of the cast has not been definitely settled upon. Campanini will again conduct.

"La Gioconda" will be repeated on Friday evening, November 8, with the same cast. At the Saturday matinée, November 9, at 2 o'clock, "La Damnation de Faust" will be repeated, Campanini directing both the Friday evening and Saturday matinée performances.

On Saturday evening the first of the popular-priced performances will be that of "Il Trovatore," in Italian, with Mmes. Jomelli, Gerville-Reache, Zaccaria and MM. Albani, Ancona, Mugnoz and Venturini. The conductor will be Ottilio Pa-

Seats for single performances will be placed on sale next Monday morning.

#### CHICAGO'S CONCERT SCHEDULE.

#### F. Wight Neumann Will Bring Many Stars to the Windy City.

CHICAGO, Oct. 21.-F. Wight Neumann, Chicago's enterprising impresario, who has been providing this city with concert stars for nearly twenty years, has about completed his schedule for the season. A return engagement is announced for Mme. Schumann-Heink on January 12, and the other attractions will be as follows:

Mme. Sembrich, in song recital, October 27; Mme. Emma Calvé, October 30; Hugo Heermann Quartet, assisted by Mrs. Ella Dahl-Rich, October 31, December 11 and January 16; Vladimir de Pachmann, piano recital, November 3; Charles W. Clark, song recital, Music Hall, November 7; Mme Johanna Cadski, recital, November 7 Mme. Johanna Gadski, recital, November 10; New York Artists' Quartet (Mrs. Corinne Rider-Kelsey, Janet Spencer, Edward Johnson and Gwilym Mites, November 13; Josef Hofmann, November 17: Mme. Teresa Carreno, November 24; Rudolph Ganz, December 1; Walter Spry, piano recital, December 5; Herbert, Witherspoon, recital, December 8; Fritz Kreisler, violin recital, December 13; Glenn Dillard Gunn, piano recital, December 29: Walter Damrosch and his New York Symphony Orchestra, January 5: Francis Rogers, recital, Jan-uary 0: David Bispham, recital, January 23: Mrs. Fannie Bloomfield-Zeisler, Feburary 2; George Hamlin, song recital, February 9; Olga Samaroff, piano recital, March 1; Harold Bauer, piano recital, April 9. The dates of the Kneisel Quartet are: January 26, February 23, March 29, and April 26. C. E. N.

#### Mabelle H. McConnell in Recital.

BUFFALO, Oct. 21.-Mabelle H. McConnell, a former Buffalonian, gave a song recital at the Twentieth Century Club, which was attended by many of her friends and local musicians, Friday night. The program was interesting and gave the singer ample opportunity to display her talent in different styles and languages. It ranged from David Corner, André Campra and Henry Carey to Dyorak, Huge Welf and Henry Carey to Dvorak, Hugo Wolf and Sibelius. In the modern French songs Miss McConnell was at her best. McConnell at the piano, gave efficient sup-M. B.



Joyce, Virginia Bisler, Dr. Freemantel,

Guido Farrari, George Russell Strauss.

The above performances will be under the

direction of the organist and choirmaster,

The Verdi Italian Symphony Orchestra, Ettore Martini, conductor, will give the

first of a series of seven concerts in With-

erspoon Hall, on the evening of November

5. Florence Hinkle, the well-known so-

prano, has been engaged as soloist for this

Paderewski will make his first and only appearance in this city this season at the Academy of Music on Monday evening,

The Choral Union, Anne McDonough,

director, will give two concerts this season. Mendelssohn's "Athalie" and Stern-

dale Bennett's "May Queen" are the works chosen. The first concert will be given

The Hahn Quartet and Ellis Clark Ham-

mann, pianist, will assist Perley Dunn Ald-

rich at his recital to be given at Griffith

Hall, November 6. The program consists of old English, Italian, French and

Dr. W. W. Gilchrist, conductor of the Mendelssohn Club, will again act in a sım-

ilar capacity for the Harrisburg Choral Society, this season.

A new cantata, "The Incarnation," is a recent publication from the pen of the Philadelphia composer, Adam Geibel. The

first performance of this work will be given

the fore part of November, in the Mc-

Dowell Memorial Presbyterian Church, of

which Mr. Geibel is organist and choir-

master. The soloists will be, Abbie Keeley, soprano, Mrs. Clara A. Yocum-Joyce, contralto, Oswald Blake, tenor, and Henry

Hotz, basso. The composer will conduct.

Emil Sauer, the German pianist, cele-brated his forty-fifth birthday on Tuesday.

He is a native of Hamburg.

Howard Robinett O'Daniel.

November 11.

in January.

German classics.

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NEW YORK HIPPODROME SUNDAY EVENING, DECEMBER 15th

#### ACTIVITY OF MUSICAL CLUBS IN NATIONAL FEDERATION

Societies in Memphis, Grand Rapids, Providence, R. I., and Muskogee, I. T., Plan Their Seasons.

MEMPHIS, TENN., Oct. 21.—The Amateur Musical Club announces as its officers for the coming season: President, Mrs. Emerson H. Brush; first vice-president, Mrs. N. H. Blatchford; secretary, Mrs. Philip Bradley, and treasurer, May L. Richards. The club has prospects for a most interesting season. Kathleen Carver, who will give a concert on December 16, has just returned from Paris and Berlin, where she has been studying. The Board of Directors announces the engagement of the Adamowski Trio of Boston for November 25. This will be the first Artists' Recital of the season. Mme. Maconda has been engaged for the second Artists' Recital, January 6, and an extra recital will be given December 16 by Priscilla Carver, planist, and Mrs. Mabel Herdien, soprano. The St. Cecelia Society, of Grand Rapids, Mich., is preparing to open the season with great interest and the Federation is look-

ing toward Grand Rapids with eager eyes. Mrs. C. B. Kelsey, the president of the National Federation of Musical Clubs, has long been an interested, active worker in this society. She created the office of Press Secretary, which she held for several years with great credit to herself and the federa-tion, and her election as president at the last biennial at Memphis, Tenn., is assurance of a successful term.

The Schubert Club of Province, R. I., has issued a most attractive year book for 1907-'08 with their constitution and bylaws, list of officers and calendar for the coming season. Except the honorary president, Clarence Hamilton, all officers of the Schubert Club are young ladies. The officers are: President, Mary Cullen; vice-president, Lillian Boyle; secretary, Carrie L. Smith, and treasurer, Harriet Lyon. The Ladies' Saturday Musical Club of Muskogee, I. T., has engaged Carreño. for

February entertainment. Mrs. Cave Bush, of Kansas City, has been engaged for a piano recital in November. Mrs. Bush is a pupil of Carreño. Charles W. Clark will also appear in November under the auspices of the Saturday Music Club. Mrs. Fannie E. Locke is president of the Mosko-gee Club. Mrs. C. L. Steele, who is vice-president of the Southern Section, is also vice-president of the Muskogee Club. The other officers are: Secretary, Mrs. M. F. Early; corresponding secretary, Marion Bell, and treasurer, Blanche Patterson.

The Heidelberg Bach Verein in its tensubscription concerts under Dr. Philipp Wolfrum will present a new orchestral work by Claude Debussy, also the cantata 'Vor der Klosterpforte," an old Norwegian "Romanze" with variations for two pianos, op. 51, and a Lyric Suite for orchestra, op. 51, and a Lyric Suite for orchestra, op. 54, by Grieg, Siegmund von Hausegger's "Wieland der Schmid," Liszt's "Les Preludes" and "Dante" Symphony, Hans Pfitzner's music to Kleist's "Käthchen von Heilbronn" and "Christelflein" Overture, and Max Reger's Variations and Fugue on a Theme by Adam Hiller (1770).

#### PIANIST AN EXPERT FISHERWOMAN



Mary Wood Chase on Big Stone Lake

CHICAGO, Oct. 21.-Mary Wood Chase, Chicago's well-known piano soloist and teacher, returned recently from a short vacation, spent on the shore of Big Stone Lake, at her Summer cottage. On returning to the city for her season's work, she brought with her evidence of her success as a fisherwoman, in the shape of a photograph. Besides devoting her time to recreation, Miss Chase spent her vacation completing her new book, "Nat-ural Laws in Piano Technique," which is now ready for the press. C. W. B.

#### How Calve Reigns in Her Private Car

Mme. Calvé is in a general mix-up with her cook, the railroads and other things, including W. R. Chapman, the Bangor and Portland Wagner. The cook has resigned. The Boston & Maine Railroad is sarcastic, Chapman is insulted, and Calvé is triumphant, according to the "Morning Tele-

It is all on account of the private car. The moment Calvé got her private car she determined to lock everybody out of it. She locked J. Saunders Gordon out of it. She locked out every member of her company, save Chemet and his wife. She locked a man with a bill from the Boston & Maine Railroad out of it. The man wanted to collect a bill for transferring

the car from one railroad to another.
"Va t'en," cried Calvé, "that addition goes to M. Cort. A bas the railroad of Boston & Maine. It is an imbecile." Cort is trying to persuade Calvé that she ought

to pay it. He can keep trying.

The first Calvé storm occurred when Chapman, the aforesaid Kennebunkport Wagner, entered the car jauntily and gracefully and murmured ever so sweetly and gently the word "rehearsal." He didn't mean it. But somehow or other he said There were alarms and explosions, furies, infernos, volcanics, fearful detonations of that high explosive Calvéite, of which Conried knows something.

The cook then entered to take Madame's order for dinner. She rattled it off in French. "Soupe a l'oseille, eperlans frites a la St. Amour, filet de bœuf, chateaubriant, petits fours a la Riche.

The cook blinked his eyes confusedly and, grabbing wildly at the vaguest possibility of eggs, said hesitatingly: "Will you have them done on one side or both, wiss?"

The porter has also become restive. He hears that Mme. Calvé does not tip more than \$10 at a time.

Paderewski's Dread of Baldness.

The statement made recently by Prof. Trouessart, the Paris Natural History Museum savant, to the effect that there is a well-defined connection between baldness and prunes has been provocative of opinion pro and con. Oscar Hammerstein stopped importing high-priced arima donnas the other day long enough to tell this story about Paderewski:

"I think your friend the Frenchman must be right from what I know about Paderewski. I understand that at the age of three, when Paderewski saw a prune for the first

time, he frothed at the mouth and cried,

Take it away, away, away.'
"'Why, my child,' said his fond and doting mother, 'are you ill?'

No,' replied the child marvel, 'but if you make me eat prunes I will lose my fluffy hair, and then I can never become the prince of pianists."

A recent advertisement in the "Church Times" ran thus: "Organist, gardener, and handy man combined.—Wanted, young man, to live in rectory." Much is expected from the modern organist.

#### ENGAGEMENTS IN ENGLAND KEEP WITHERSPOON BUSY

Popular American Basso to Make a Tour of German Cities in Concert and Opera.

LONDON, Oct. 16.—Herbert Witherspoon, the American basso cantante, has finished his engagement for six orchestral concerts, conducted by Henry J. Wood, and will be kept busy from now until he sails for America filling other important engagements within and outside of London. His bookings include, besides his recital here on October 31, the Broadwood concert, on the 24th; the Chappell ballad concert, on the 26th; a Richter concert, in Birmingham, and the Liverpool Philharmonic Society's concert, on November 5.

He has been especially engaged for many important concerts in both England and Germany later in the season, and is at present in Berlin completing arrangements for his German tour in concert and opera.

On November 6 he will sail by the Kaiser Wilhelm der Grosse for America, where he will open his season in a per-formance of "The Flying Dutchman" in Minneapolis on November 15. He is already engaged for over eighty concerts and recitals in the United States and Canada, for Thomas Orchestra concerts in Chicago and Cleveland, an Apollo Club concert and a recital in Chicago, the "Messiah" in Philadelphia, Women's Club concert in Grand Rapids, Mich., besides appearances in New York, Boston, Detroit, St. Paul, Memphis, Toledo and other important cities. His California tour will last from January 6 to February 10, and he will make a Spring tour of four weeks with the Theodore Thomas Orchestra, this being his third consecutive year with that organization.

#### M'CALL LANHAM AT VASSAR.

#### Popular Baritone Gives His First Song Recital of the Season.

McCall Lanham, the popular baritone, opened his concert season with a recital at Vassar College, in which he had the valuable co-operation, as accompanist, of William Fairchild Sherman, of the American Institute of Applied Music, New York City, who has been recently added to the music faculty of Vassar.

Mr. Lanham, whose voice was in excellent condition, had chosen a program of such comprehensive range as to make unusually exacting demands upon the versatility of the interpreter's art. That he acquitted himself of his self-imposed task with the skill and authority always characteristic of his work was evident from the genuine enthusiasm with which the various numbers were received. Carissimi, Bach, Martini, Eugene Dias, Schumann, Reimann, Von Fielitz, Hahn, Dubois, Harris, German, Somerset and Henschel were the composers represented. Among the encores was "Mother o' Mine," by Tours.

This program will be repeated at South

Norwalk, Conn., next month, and on November 22 Mr. Lanham will be heard in recital in New York at the American Institute of Applied Music, Miss Chittenden's well-known school, on West Fifty-ninth

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#### From "Musical America" Readers

#### "Tempo Rubato" Again.

To the Editor of Musical America:

Again am I taken to task in your columns for my interpretation of "Tempo Rubato" from a paper entitled "Expression in Song," read before the Ohio Teachers' Association convention last June.

As a final reply-I deplore the limitations of certain musicians in vocal artistry that makes it impossible for the artist to

displace melody alone.

I could mention several songs in my répertoire where the greatest dramatic effect and marvelous intensity of feeling is aroused by the accompaniment being kept strictly to time and the displacement of note value in the voice part deliberately planned. I know of no greater effect in vocal ex-

Thanking you for the use of your columns, I am,
Very truly yours,
WILLIAM HARPER.

#### Exchanging Ideas on Voice Culture.

To the Editor of MUSICAL AMERICA:

Among teachers of singing there is a strong tendency to exploit their own superiority over all others, insisting that their methods are the only "right ones." Would it not be much better if, instead of discussing their own ideas exclusively, they would unite, exchange ideas, compare their methods and results with their colleagues? Every teacher has his or her own theory, but all say: "Sing naturally." Now, what do they mean by this expression? According to this admonition, one in a hundred students will have a good natural voice and will become a successful prima donna, while others will have to give up their careers at the end of eight or ten years. Such results are discouraging and teachers should strive for something higher. In this century of progress why should we go back to find out what the old Italian teachers did? Printed theories and coldblooded rules do not teach us how to execute them. How do we know we are doing right? The very fact that nearly all teachers disagree with each other, shows that every one interprets, understands and executes the given theories in a different way. How will the inexperienced aspirant know which teacher to select?

The printed rules of the old masters are of no more assistance in the matter of execution, quality of tone and placing, than are methods of teaching by correspondence, mechanical instruments or examples of a falsetto voice. A false example cannot possibly bring about a real

I, too, am a teacher of singing who claims to know how to place and develop the female voice. After many years of theoretical study, I found that my guide was a good natural voice which led me to the conclusion that every singer can have the voice placed right, and make singing so simple, so easy, so natural, that it gives joy and happiness to the performer as well as to the listener to hear it.

As I am not looking for personal advan-tage, I am desirous of discussing my ideas with others interested in voice culture in the hope of adding something to the betterment of the field of vocal instruction.

MME. A. LITSNER. No. 139 Madison avenue, New York.

#### Viewless Seats at the Opera.

To the Editor of Musical America:

It is gratifying to read that the Metropolitan Opera House is increasing its facilities for selling tickets, thereby enabling the public to spend their money more easily; that they have also made some other improvements which will conduce to the comfort of their patrons. We note, however, that all of those seats which command no view of the stage have been removed; it is not announced that hereafter seats which command no view of the stage will be sold at reduced prices; nor that people purchasing those seats will be told when they buy them that they are no better than standing room tickets, and in some ways not so good, for the reason that the holders of tickets are not even permitted to stand, as a rule, whereas the buyer of standing-room tickets is privileged to see somewhat of the performance because it is his right to stand

In view of the supervision which the authorities are exercising over places of amusement generally, should it not be the business of some one to require the Metropolitan Opera House Company either to remove the seat which command no view of the stage, or to stamp the tickets so that the buyer will know that when attending the performance he may only expect to hear but not to see it?

O. S. G. NEW YORK.

#### Music as a Business.

To the Editor of MUSICAL AMERICA:

Allow me to express my appreciation of your editorial, "Music as a Business," in your Special Fall Issue. I hope it will open the eyes of teachers and musicians in VICTOR MERCERON.

PHILADELPHIA.

#### SYMPHONY FOILS SPECULATORS.

#### Boston Orchestra Sells Seats One by One as Patrons Enter Hall.

The management of the Boston Symphony Orchestra has devised a scheme by which speculators have little chance to do business at the symphony concerts in that city. As is generally known all the seats in Symphony Hall for Friday afternoon rehearsals and Saturday evening concerts are sold at auction at the beginning of the season, with the exception of the 505 seats in the second balcony on Friday afternoons. These have been used for admissions at 25 cents each since the beginning of the concerts in 1881. It long ago became evident that the purpose of H. L. Higginson to provide cheap seats for students and the like would be defeated if tickets for them were sold in the ordinary fashion, for as seats go in Symphony Hall for the Boston Symphony concerts, the second balcony could easily be sold out at the rate of \$1 or \$1.50, as they are among the best seats in the hall. To defeat the speculators, therefore, it was decided some years ago to sell no tickets, but to have the people pay cash for the seats as they enter. There are 505 seats and only 505 persons are admitted, and each of them pays his quarter as he enters the Every Friday afternoon during the season no matter what the weather may be, there is a long queue two or three hours before the doors open at 1.30, and it is very seldom indeed that there are not many more waiting than can be admitted. When a popular soloist like Melba or Paderewski is to appear, the waiters begin to arrive as early as 8 o'clock in the morning, bring their camp stools, their books, and their lunches, and make themselves as comfortable as possible.

#### Miss Rice With Hoffman Quartet.

Boston, Oct. 21.-Mrs. Alice Bates Rice, the well-known soprano, of this city, has been engaged as soloist to sing with the Hoffman Quartet in Concord, Mass., November 8. Mrs. Rice appeared last week Wednesday with the same quartet as soloist at their concert in Athol, Mass.

Besides the 600th performance of "Tannhäuser" and the 100th performance of "Tristan und Isolde," Berlin has heard the 200th of "Der Fliegende Holländer" since the opening of the current season.

Eugen d'Albert's latest work, "Tragaldabas," which was to have its première in Dresden, will be heard first at the Hamburg Stadttheater, and produced later in

#### SUNDAY CONCERTS PROVE TO BE THE MORE POPULAR

#### Many Subscriptions for Aftern on Functions of the New York Symphony Ochestra.

The New York Symphony Society has announced that subscriptions for the coming season of eight Saturday evening and twenty Sunday afternoon concerts are now open to the general public at the Carnegic Hall box office and at the society's office, No. 1 West Thirty-fourth street.

The popularity of the Sunday afternoon concerts is evidenced in an inspection of the society's lists to date. Among the renewals of former subscribers and applications of the new, the afternoon series again easily leads the evening, and the fact stands out prominently that New York people are glad to avail themselves of the opportunity to hear symphonic music on Sunday afternoon. Carnegie Music Hall need apparently fear no rivalry from its neighbor, Central Park, on even the fairest and brightest Sunday.

This season's augmentation of twelve single Sunday concerts has given Walter Damrosch broader opportunities in the making of his programs, and many of the single Sundays he has provided with programs of a more popular character. In this connection, the Symphony Society an-nounces the appearance on Sunday afternoon, November 10, of Eugenie and Virginia Sassard, two sisters who won considerable favor last season in both London and Paris by their pleasing duets for soprano and contralto. Their interpretations of the Brahms and Schumann duets are described as graceful and charming. This appearance at a New York Symphony concert will be in the nature of an introduction to concert-goers here.

Miss Swickard Distinguished Abroad. Josephine Swickard, the young American soprano, is to be the only soloist in the first concert of the season with the Royal Symphony Orchestra in Cassel, Germany, on November 15, and has accepted an engagement to sing at the Royal Opera House, Berlin, the following week.

The Breslau Singakademie will give the following works this season: Bach's cantatas, "Nun ist das Heil und die Kraft" and "O Evigneit, du Donnerwort," Brahms's "Parzenlied," Arnold Mendels-sohn's "Paria Legende," Peter Cornelius's Nun ist das Heil und die Kraft" "Der Barbier von Bagdad" (in concert form), and Bach's "Johannes Passion." Arthur von Eweyk, the Milwaukee baritone, will be one of the soloists.



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#### BUFFALO'S GIFTED COMPOSER.

Herman T. Koerner Completes Cycle of Songs, "The Seasons."



HERMAN T. KOERNER

In Amateur Musician of Buffalo, Who Has Demonstrated His Talent as a Composer

BUFFALO, Oct. 21.—Herman T. Koerner has lately composed a cycle of songs, "The Seasons, ' words by Dante Gabriel Rossetti. They are tasteful and quite out of the com-Although not a professional musician, Mr. Koerner's compositions number nearly fifty, of which many are songs for solo voice. Others are, three male choruses, "Ein Traumbild," for full orchestra, a Reverie for piano and violin, and "Edel-weis" for Accient weisz Waltz," for Aeolian organ, which was played in New York by Frank Taft.

M. B.

#### ARTHUR FOOTE'S COMPOSITIONS.

Boston Musician Spent Summer Writing Songs and New Piano Trio.

Boston, Oct. 21.-Arthur Foote, the distinguished composer and pianist of this city, has spent, what to him was an ideal Summer, hard at work composing duets for soprano and tenor, and other songs. In addition to this, Mr. Foote has composed a new piano trio.

One of his new songs, which is a setting of Stevenson's "Requiem," will be sung for the first time in public by Lilla Ormond at her concert to be given in Chickering Hall, November 6. D. L. L.

#### Mile. Cavalieri Convalescent.

Paris, Oct. 19.-Lina Cavalieri, who has been seriously ill, is convalescent. She leaves Paris on October 30 for New York, where she is engaged to sing at the Metro-politan Opera House.

The Philharmonic Society of Helsingfors, Finland, recently celebrated its twenty-fifth

#### BROOKLYN'S "MARTHA" CAST.

Well-Known Singers Selected for Allied Arts Association Production.

The full cast for the opera "Martha." which is to be produced December 2 and 9 at Association Hall by the Allied Arts Association, has at last been completed. It contains some excellent soloists besides the four principals, Alma Webster Powell, Katherine Noack Fique, George C. Carrie and George S. Madden, including William E. Van Buren, Frank La Salle, Harry Perine, Miss Emma Ostrander, Louise Biggers, Mrs. Emma B. Sibley, Marguerite Steinberger, Adele Smiley, Mrs. Griffin-Welsh, Edyth Russell Hirschmann, Mattie McCarthy, Mrs. Edward Boole Campbell, Louise Cordtz, Louise Storer, Mrs. H. F. Albeck, Addie Story Passage, Albert Janson, Walter Moser, E. H. Sullivan, C. P. Oliver and Robert C. Lower.

There is also an alternate cast, to be made up mostly of soloists who are cast for smaller parts in the first cast. There are several familiar names in the first cast of singers, fully competent to undertake leading rôles, and these singers will be given better opportunities in the second cast. It has not yet been decided whether or not the second cast entire will perform at the second performance, given on December 9, but it is certain that the cast given above will sing on the first night, December 2, except in case of disability, when substitutes will be taken from the second cast.

#### WASHINGTON'S "MUSICAL EVENING."

First of Literesting Series Held in Fitzhugh Goldborough's Studio.

Washington, D. C., Oct. 21.-The first of the musical evenings of the members of the Associate Studios was held Thursday evening in the spacious parlors of Fitzhugh C. Goldsborough's home, to the entertainment of a large number of students and music lovers. The program was one that interested every one and displayed the excellent work of the artists, as well as the skillful interpretation of their pupils. Otto Torney Simons opened the evening with a few introductory remarks about the aim and scope of these gatherings, saying it was believed that they would create a musical atmosphere for the student such as is found in the cities of Europe.

Later in the evening Mr. Goldsborough gave a short talk on the musical conditions in Vienna. The musical numbers consisted of arias from Pergolesi and Lucia, by Katherine Ermv (pupil of Mr. Simons) selections from MacDowell and the Finale of the Chopin B Minor Sonata, by Eliza beth Winston (pupil of Mr. Garziglia); the Handel Sonata, air for G string, of Bach, and "Zephyr," by Hubay, by Mr. Goldsborough, at the violin, and Mr. Garziglia, at the piano, and the "Second Novelette," by Schumann, played in a masterly manner by Felix Garziglia.

A new work for orchestra, "Karnevals-Episode," from the pen of a young composer named Theodor Blumer, will be played this Winter by the Dresden Court

#### ATLANTIC CITY'S MUSICAL CLUB



EXECUTIVE COMMITTEE, CRESCENDO CLUB.

In the top row: Mrs. C. Walker, Librarian; Anna Beekman, president; Margaret G. Divine, program committee; Amanda Rothholz, treasurer. Lower row: Miss Zimmerman, program committee; Miss Veitch, secretary; Mrs. William Fowden, press secretary; Mrs. Joseph H. Ireland, vice-president.

ATLANTIC CITY, N. J., Oct. 21.—A little more than three years ago a small band gathered at the residence of Mrs. Caroline Walker and organized a ladies' musical study club, with Anna Beekman as president; Mrs. A. M. Westney, vice-president; Margaret Evans, secretary, and Pauline Carter, treasurer. Really serious study of the lives and works of the great musicians was accomplished during the first and second years of the society's existence.

The third year's work included glances into the history of opera in Italy, Germany and France, some song-writers' works, noted American composers, great oratorios and religious festivals as subjects, with discussions on folk-song development in Eu-

there have been musical illustrations, piano and vocal, of most of these subjects by members of the club.

The club meets Tuesday, twice a month, at the homes or studios of the members, by

The meetings this year began with a full musical program, at which selections from Schnecker, G. Wilson Smith, Coombs, Mac-Dowell and other American composers were given, followed by a discussion on "Is Music an Integral Part of American Life?"

The last meeting was of interest to professionals. Papers were read and discussed on "The Modern Pedagogic Principles as Applied to Music Teaching," by Mrs. William Fowden; "How to Cultivate Mrs. William Fowden; "How to Cultivate a Teachable Spirit in Our Pupils," by Miss Beekman; "The Scope and Aim of Music in the Public Schools," prepared and read by Mrs. C. E. Ulmer, Superintendent of local music, and "Types We All Know and How to Handle Them," by Miss Zimmerwan. The part meeting will have similar man. The next meeting will have similar subjects, as "A Music Student's Drawbacks in Atlantic City," "Musical Advantages and Resources at Home," "The Ideal Teacher," "Teachers I Have Known—Wise and Otherwise"; finally, "How the Experienced Teacher Can Help the Young L. J. K. F.

The new system of management at the Munich Court Theatre under Felix Mottl promises to be productive of greater results than Munich had anticipated. The répertoire planned for the year began on October 1 includes Beer-Walbrunn's "Don Quixote," E. N. von Reznicek's "Donna Diana," Claude Debussy's "Pelléas et Mélisande," Eugen d'Albert's "Tieflant" and Max Schillings's "Moloch," as novelties, also Berlioz's "Die Trojges), and new projections of the projection of the pr II on successive evenings), and new productions of "Der Barbier von Sevilla."
"Templer und Jüdin," "Orpheus," "Eniführung aus dem Serail," "Der Widerspenstigen Zähmung," "Un Ballo in Maschera," "Undine" and "Die heilige Elisa-

Before the recent first Berlin performance of his "Gloria" Symphony, under Oskar Fried's direction, Jean Louis Nicodé gave explanatory lectures on the work in the Stern and Klindworth-Scharwenka Conservatories.

The Vienna Konzertverein is planning an elaborate memorial celebration for the twenty-fifth anniversary of Richard Wagner's death on March 6 next. Eminent artists will be engaged.

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uhlished Ev ry Saturday at 135 Fifth Abe., N. Y.

EY THE MUSICAL AMERICA COMPANY, John C. Freund, President, address 135 Fifth Avenue, New York; Milton Weil, Treasurer, address 135 Fifth Avenue, New York; Leopold Levy, Secretary, address 135 Fifth Avenue, New York.

#### JOHN C. FREUND - Editor

#### PAUL M. KEMPF, Managing Editor

Boston Office: DELBERT L. LOOMIS Room 1801, 120 Boyiston St. Long Distance Telephone 579 Oxford

Chicago Office: CHARLES E. NIXON CARRIE WOODS BUSH Room 409 Tel., Harrison 4383

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NEW YORK, SATURDAY, OCTOBER 26, 1907

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

All communications intended for publication in "Musical America" should be addressed to the "Editor of Musical America."

#### WHO READS MUSICAL CRITICISM?

Many years ago, at the time I was editing a musical and dramatic paper, some friends of mine suggested that it would be a good thing if I brought over to this country a certain distinguished German musical critic, who, they said, was anxious to visit the United States and live here for a time.

They stated that they believed the services of this gentleman could be secured at a reasonable figure, as he was anxious to become acquainted with musical affairs in the United States and would probably remain here two or three years for that purpose. They said that while his knowledge of English was by no means perfect, and it would be probably necessary to translate and re-write his work, still his criticism would be valuable and would give great prestige to the paper.

This led me to an investigation as to the value of high-class musical criticism, to a paper, in order to determine whether the proposition would be advisable.

At the time I speak of, Mr. W. J. Henderson was the accredited musical editor of the New York "Times." He had just written, apropos of a recital by a distinguished pianist, a remarkable article, somewhat severe, it is true.

I determined to go out and discover for myself how many people had seen that article and appreciated its value. So I made out a list of managers, assistant managers, press-agents, prominent singers, musicians, teachers, heads of conservatoriesin all, perhaps about thirty people, whom I proposed to interview.

I kept at it for about three days, during which time I saw most of those on my list and, incidentally, perhaps a dozen others who were not. Among the managers, I found little disposition to read any musical criticism whatever. They seemed to depend upon knowing what the daily papers

had printed about any of the performances in which they were interested from some of their subordinates, who reported to them in general terms as to what this or that paper had said. One manager told me that as long as the "Herald" gave him a good notice he was satisfied, as he thought that paper reached the class "who bought tickets," more perhaps than any other.

Of the teachers I called upon, most of them told me that they were too busy to read musical criticisms, or to read much of the daily papers anyhow-some of them took home an evening paper occasionally.

Among the foreign element, I found about the same state of affairs. In fact, on the whole list, I found but few who had seen Mr. Henderson's article, and but two would admit that they had read it with anything like care.

During my conversation with the various ladies and gentlemen, I became acquainted with the fact that they all felt very kindly indeed to Mr. Krehbiel, of the "Tribune." Some said they always liked to read what he had to say in the Sunday "Tribune." I found Mr. Finck, of the "Evening Post," had quite a following.

But take it all in all, I was astonished to discover that among the professional element, little attention was paid to musical criticism as such, and that few of the parties one, would have thought would be most interested, cared for more than a general idea of what the press, as a whole, had said about this or that artist, about this or that performance!

Evidently I had been laboring under a misapprehension for years, while editing and publishing musical and dramatic papers, for I had certainly believed that criticism-especially that which appeared in our leading dailies-was an important factor in the professional world, that is, in the world with which music is a business as well as an art.

Let me not forget that among the personages I called on was the distinguished artist anent whose recital Mr. Henderson had written the article in question. He received me with open arms, but when I mentioned the object of my call, his face " darkened. Jumping from his seat, he rushed to the grand piano, on which were a number of papers, and picked out the "Times." Then as he flourished it in my face, he proceeded to abuse it and Mr. Henderson in three different languages. Finally, he flung the paper on the floor and danced on it. Evidently he had read the article, if no one else had.

Within a week after that time, I happened to meet an attorney of high standing, a friend of mine, who spoke to me about the performance of the artist in question, which he had attended. He gave it as his opinion that he thought the reviews written by Mr. Henderson, and also by Mr. Finck were the ablest which had anpeared. I asked him if he had read Mr. Krehbiel's article, in the "Tribune," and he said he had not, because while he admired Mr. Krehbiel, he did not like the "Tribune."

Following up this clue, I soon found that the musical articles which appear in our daily papers are read by the intelligent public who take an interest in music and attend performances, and more particularly by those who live out of town and cannot, without some difficulty, attend an evening performance, and so prefer matinees. Among these people, that is, the people who buy tickets and who are anxious to hear, only that which has received commendation at the hands of competent authorities, I found musical criticism had a decided value.

Whether this condition of affairs prevails to-day, I cannot say. Possibly and probably it does!

One gentleman I interviewed thought that the people who attended a concert or an operatic performance or a recital would be likely to notice the review of the performance in the particular paper or papers they took, to see whether their own impressions were justified or not, and that, in this way, a public opinion was created

which might be advantageous or disadvantageous to the artist or the performance in

On the whole, I found, especially among the managers, a disposition to value the opinion of a first-night audience, certainly with regard to new arrivals from abroad, as being of more importance in affecting public judgment than anything which could appear in the papers. Instances were quoted where artists had received great praise in the press, but still had failed to draw. Again, instances were quoted where artists or performances had not received much encouragement from the press, but the public had crowded to the performances.

This, in itself, would not determine the lack of value in musical criticism, for the musical critic-if he be conscientious and capable-would naturally judge from a high standard, and not from a "popular" point of view.

It may be fair to say, therefore, from the experiences I made at the time, and from what I have learned since, that the public is apt to place more value upon musical criticism, especially that of men of known ability, than the profession itself does-which is, perhaps, too sensitive to accept anything but unqualified praise. This is one of the main reasons why the policy of Musical America is to treat musical happenings more in a narrative and reportorial way than from a strictly critical standpoint.

One thing is certain, however: The standard of musical performances generally, as well as the public taste, has been greatly raised, not only in New York but through the country, in the last twenty years, and I do not think we shall be far wrong if we ascribe much of this to the devoted and conscientious labor of the musical critics of our leading papers.

#### SOME OPINIONS OF THE PRESS.

#### Praise from Wisconsin. [From the Milwaukee "Wisconsin"]

If you want to know what the rest of the musical world is doing, read John C. Freund's special Fall issue of MUSICAL AMERICA. You will find what Puccini says of Belasco's drama, "The Girl of the Gol-den West," which he has selected as the basis for his new opera; what Conried and Hammerstein are doing for opera, with cuts of both opera houses; pictures of the Paderewski estate with Paderewski and his pet parrot, and Mrs. Paderewski and her pet dog; what the managers say about the coming musical season; all about Nordica, Von Possart and her proposed festival house on the Hudson River; and a very interest-ing editorial entitled "Music as a Business," written in defense of the musician who charges for his services-nay, urging that the musician exact a fair reward for work done, holding that he "degrades himself,

#### Alfred Metzger's Tribute.

do so.

his profession and his art" if he fails to

(rrom the "Musical Review."

The "Musical Review" is in receipt of the special fall issue of MUSICAL AMERICA, which is in every respect a publication worthy of serious perusal. It is exceedingly newsy, as Musical America always is, and as the news editor of the "Musical" Review" and his assistants, the shears, are willing to testify, and contains a number of special articles particularly worthy of attention. Among these special articles may be prominently mentioned: "An Interview with Paderewski," by Louise Llewellyn; "New York's Coming Feast of Grand Opera," music in Boston, music in Philadelphia and other musical news from the Eastern musical centers, including forecasts of the season. The edition is tastefully illustrated with handsome halftones and presents altogether a most artistic appearance. The editorial page contains a very graphic leader from the pen of John C. Freund regarding the very theme of payment for artistic services discussed in the "Musical Review" of last week.

#### News Minus "Commercial Padding."

[From the Rochester "Post Express"]

What are the notable musicians doing? The news is told in MUSICAL AMERICA with a pleasing absence of that commercial padding which makes some of the pseudo musical weeklies utterly untrustworthy.

#### **PERSONALITIES**



ELSA RUEGGER.

Ruegger.-Elsa Ruegger, the Belgian cellist, who has toured extensively both in Europe and this country, will hereafter be connected with the Klindworth-Scharwenka Conservatory in Berlin, where besides individual teaching she will conduct a class in chamber music.

Mahler.—Gustav Mahler, who will arrive in New York about the middle of December to begin his engagement at the Metropolitan Opera House, is said to be dreading the sea voyage. It will be his

Homer.—Sidney Homer, the composer, husband of Louise Homer, the contralto, says that the twins the stork brought to their household last week sing duets in minor thirds.

Caruso.—The demand for seats for Enrico Caruso's engagement at the Berlin Royal Opera, which began on Wednesday and will end next Tuesday, was almost unprecedented in the German capital. More than 30,000 applications were received for the four performances.

Campanini.—Cleofonte Campanini, who returned from Europe last week, has acquired more facility in the English language since last Spring. He will have general charge of all the performances at the Manhattan this season, but intends to conduct personally only the German operas; the French works will be entrusted to Charlier, who comes from the Théâtre de la Monnaie, Brussels, and the Italian operas to Parelli, of Milan.

Roy.—Berthe Roy, who will be the solo pianist of Jan Kubelik's coming tour of America, is a French Canadian. Her father used to be organist of St. Roch, Quebec. As a child prodigy she was taken to Paris. where she studied under the late Antoine François Marmontel. She is a recent graduate of the Conservatoire.

Cheatham.-For her recital programs this season Kitty Cheatham, the American diseuse, has a recitation by François Coppée translated from the French especially for her by Minnie Cochrane, lady-in-waiting to Princess Beatrice of Battenberg.

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Puccini.-Giacomo Puccini is looking into American folk-music. In connection with his setting of "The Girl of the Golden West," he has written inquiring about the songs that were in vogue here in 1850.

Reger.-Apropos of the report that Max Reger, the remarkable German composer and versatile musician, is planning a professional visit to this country, it has not yet been stated in what capacity-whether as composer, conductor, pianist or organist, or to distinguish himself as all four-he will

Elson.—Louis C. Elson, the well-known critic, teacher, lecturer and writer on musical subjects, has been appointed lecturer on music at the municipal concerts in Boston this season. He will speak forty times in this course. It is not known to the many that Mr. Elson is an authority on Italian cooking, as well as being a musician of unusual erudition.

Holbrooke.-The English composer, Joseph Holbrooke, whose works have been attracting much attention in his own country of late, has completed an opera entitled "Varenka" and also a choral symphony. designated "Homage to Poe."

Tanzler.-Hans Tänzler, heroic tenor of the Carlsruhe Court Opera, has been secured by Cosima Wagner to sing Lohengrin at the Bayreuth Festival next Summer.

# FOREIGN ADVISERS FOR CONRIED BOARD

#### Harry V. Higgins and Italian Count Form Nucleus of European Committee.

As forecast in the last issue of MUSICAL AMERICA, a number of radical changes were made in the board of directors of the Conried Metropolitan Opera Company at the annual meeting of the stockholders held on Thursday afternoon, last week.

Harry V. Higgins, managing director of the Royal Opera, Covent Garden, London, and Count San Martino, an Italian musical amateur, who is president of the Royal Conservatory in Rome, also one American, W. K. Vanderbilt, were elected directors to fill the vacancies caused by the death of James Henry Smith and the decision of Alfred G. Vanderbilt and James Speyer not to accept re-election. Two more will be elected later, increasing the number of members from fifteen to seventeen.

The foreign directors elected at this meeting are to constitute the nucleus of a foreign committee of the board. Mr. Higgins represents England; Count San Martino, Rome and Italy. Others will be chosen to complete the committee, which will also include James Hazen Hyde, now resident in Paris, who is already a director. The other members will possibly be men associated with musical activities in Berlin and Vienna, or, what is regarded by many as more likely, Milan. While it was specifically stated by members of the executive committee that the two vacancies would not be filled by Felix Mottl, Richard Strauss, André Messager or Jean de Reszké, it was not said that Tito Riccordi would not be chosen.

The functions of the new directors, it was officially announced, will be purely advisory; they will have no voice in the affairs of the management in New York, but will keep the home office in close touch with the operatic situation in Europe. According to Mr. Conried, the public's ideas about the power, the financial support and the influence of the board of directors are exaggerated, as he himself has more money in the company than any of the other directors, and he bears all the responsibility.

Mr. Conried was re-elected president of the opera company for the ensuing year. Edmund L. Baylies and Robert Goelet were elected to the executive committee and Otto H. Kahn was made chairman of that body. Those who attended the meeting besides Mr. Conried were Otto H. Kahn, Henry Rogers Winthrop, Edmund L. Baylier.

lies, Rawlins Cottenet and Eliot Gregory.

After the meeting Messrs. Conried and Kahn chatted about the plans of the opera company for the coming season. Mr. Conried's re-election as president is for the year ending next May, when his original five years' contract with the Conried Metropolitan Opera Company expires. This company last year obtained a three years' extension of its lease of the Metropolitan, which begins next May, and it rests with the present director as to whether or not he will continue with the present company after the expiration of his contract.

A director who declined to allow the use of his name is known to be very anxious to have Messager, the new director of the Grand Opera in Paris, to manage the Metropolitan. It was said at last week's meeting that among the new foreign directors to be appointed Messager will be named, and it is entirely within the bounds of possibility that when the Conried contract expires there will be a decided effort on the part of several directors to bring Messager to New York.

#### News from Cover to Cover.

[From the Boston "Times"]

Musical America is one of the best musical publications in this country. It is newsy from cover to cover, and its illustrations are always interesting. Excellent pictures of Dr. Karl Muck, H. G. Tucker, Emil Mollenhauer, Bertha Cushing Child, Wallace Goodrich, Samuel W. Cole and other well-known Boston musicians appeared in the last issue.

Daniel Beddoe is the first American tenor selected for the Cincinnati May Festival in many years. He will be one of the soloists at the next series of concerts.

#### HANS RICHARD'S RECITAL.

Cincinnati Suburbanites This Week Hear Young German Planist.



HANS RICHARD
Pianist Who is About to Begin Tour of
the Central States

CINCINNATI, Oct. 21.—A pianoforte recital will be given to-morrow by Hans Richard, the distinguished voung German pianist, who will appear in Carnegie Hall, Norwood, one of Cincinnati's beautiful suburbs, on the program of the Norwood Musical Club. This is the beginning of a series of recitals which Hans Richard has been engaged to give throughout the Central States and the South during the present season. For most of his engagements Herr Richard announces that he will give Herman von Flenck's "Humoreske," which he played with orchestra in July at the German-Swiss Tonkünstler Festival. Von Flenck has arranged this for piano solo.

F. E. E.

#### HAMBOURG'S NEW YORK RECITAL.

#### Will Play in Mendelssohn Hall on Afternoon of November 1.

Mark Hambourg will be heard at Mendelssohn Hall on the afternoon of November 1. This will be the first appearance of this noted pianist in New York in five years.

If the critical opinion of London and Berlin is to be believed, the young Anglo-Russian pianist, who has been compared to a "full-blooded runaway with his bit in his teeth," has broadened and sobered in style, without sacrificing the power and exuberance of youth since his last visit to this country.

Hambourg's present tour will mark his 1,200th appearance in public since he finished his studies with Leschetizky, in 1895. Even his romantic marriage last February with the daughter of Sir Kenneth Muir-McKenzie, of London, did not interrupt Hambourg's crowded concert season, which took him from London to Cape Town and thence, with but a week's rest, to America, where his season opened last Thursday in Toronto.

#### MILWAUKEE'S MUSIC SCHEDULE.

### Organizations Arrange Dates for Appearances of Noted Artists.

MILWAUKEE, Wis., Oct. 21.—Milwaukee will have its share of interesting events in the musical line this season. Musical clubs and organizations of the city have arranged the following dates during November and December and the present month: October 23, U. S. Kerr, basso, and Mrs. Norman Hoffman, Conservatory Hall; November 8, Arion Music Club concert, Pabst Theatre; November 13, Musical Society, Pabst Theatre; November 14, Jaffé Quartet, Conservatory Hall; November 18, Milwaukee Männerchor, Pabst Theatre; November 21, Middelschulte-Clark recital, Conservatory Hall; November 25, A Capella Choir, Pabst Theatre; November 26, Sousa, Pabst Theatre; November 27, Carreño, Auditoriam of Public Service Building; December 10, Gerardy, Pabst Theatre, and December 27, Arion Music Club, Pabst Theatre.

# The Weber Pianoof To-day

HE really great pianos of Europe and America—those possessing a distinct individuality—can be numbered almost on the fingers of one hand. In this very limited class the Weber Piano h s held a place ever since that genius of pianoforte construction, Albert Weber, brought it into existence in the year 1852.

Piano standards are constantly being advanced. The ranking piano of fifty or even ten years ago cannot retain its premier position, unless it has made rapid strides forward. Standing still in these days means distinct retrogression.

No piano has of late made such rapid progress, has so notably advanced its artistic standards, as the Weber. The musical world has been quick to appreciate this fact, and one great artist after another has added the weight of his personal endorsement to the Weber's prestige.

The Weber Piano of to-day has progressed beyond the point where it ranks merely as "one of the few great pianos of the world." In view of the preference being given it by the foremost pianists and musicians of the world, and of the fact that its artistic ideals are constantly being promoted by the greatest corps of musical and constructional experts ever assembled, the Weber yields precedence to no other piano whatsoever, here or abroad.

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Pupil's Mother—My daughter has a good ear for music, hasn't she professor?

Piano Teacher—Oh, yes; her ear seems to be all right. She has also an excellent nose and chin. But you are wasting your money trying to make anything of her fingers, madam.—Philadelphia "Ledger."

"And how is Mandy Ann getting on with her music, Silas?" "Fine! Why, we have the greatest dif-

"Fine! Why, we have the greatest difficulty in convincing the neighbors that we haven't got a pianola."—"Puck."

"Do you think you will give any musicales this Winter?"

"Yes," answered Mr. Cumrox. "I like them. They give me a chance to keep still instead of inviting criticisms of my grammar from mother and the girls."—Washington "Star."

Fond Mother (to musician)—And what do you think of my daughter's voice? Please tell me frankly.

Musician—Well, it reminds me of the horn on an electric train which has got bronchitis.—"Bon Vivant."

About 60,000 persons assembled at the Crystal Palace last week on the occasion of the brass band contest. This does not look as if we are becoming a nation of cowards, as is sometimes alleged.—"Punch."

"Ma, why does Sis sing so much when Mr. Spoonamore is here?"

"I think, dear, she is trying to test his love."—Chicago "Record-Herald."

Muggins—You mustn't mind my daughter's mistakes. You know, she plays entirely by ear.

Buggins—Unfortunately, that is also the way I listen.—Philadelphia "Record."

"I went to the opera last night."
"What did you hear?"

"That Mrs. Browning is going to get a divorce, Mrs. Biggs has the dearest dog and a new baby, and the Huttons are going to live in India."—"Harper's Weekly."

Musical Notes.—S. J. Carter, of Lander, plays the "coronet."—Wind River (Wyo.) "Mountaineer."

#### And the Band Played On.

Tuesday night our citizens were aroused by an alarm of fire. Great excitement prevailed, but the people dashed bravely to the fire hall, whence the alarm came. All were firmly resolved to die fighting the deadly flames which threatened the very existence of our beautiful little city. But it was a false alarm—there was no danger; the noise which was mistaken for the fire whistle was made by the Hazleton band playing their first piece.—Hazleton (Iowa) "Advance."

#### Philharmonic Society's Soloists.

The New York Philharmonic Society announces an opera star, Mme. Kirkby-Lunn, for its first concerts on November 15 and 16, while its other soloists thus far engaged are Hofmann and Katherine Goodson. piano; Kreisler and Edouard Dethier, violin, and Gerardy, 'cello.

Tschaikowsky's one-act opera, "Iolanthe" was revived in Bremen lately on the occasion of the special engagement of Valborg Svaerstroem, a singer from the Stockholm Court Opera.

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#### BOSTON SYMPHONY CUTTING OUT "ONE NIGHT STANDS."

#### Wear and Tear Too Much for Musicians -- An Even Hundred Concerts to Be Given This Year.

Boston, Oct. 21.—The annual route book of the Boston Symphony Orchestra, which has just been published, shows that this famous organization will give an even hundred concerts this year, considerably less than the total in past years. It is understood that the policy of the management of the Orchestra in the future will be to cut down as much as possible the number of the smaller concerts given outside of Bos-

This is due to the belief that the hard-ship of travel these "one night stands" enmore than offsets the financial benefit which comes from these concerts. In the past it has been the custom of the Orchestra to give two concerts on the way home from its monthly visit to New York, Philadelphia, Baltimore, Washington and Brooklyn, at least four times in the Winter. This year only one concert will be given, and the number of concerts in the smaller cities of New England for which the Orchestra had to make special trips, has been cut down

Outside of its regular series of concerts in Boston, Cambridge, Providence, Wor-cester, New York, Brooklyn, Philadelphia, Baltimore and Washington, the orchestra will give one concert in each of the following cities: Waterbury, Conn.; Newark, N. J., Buffalo, Detroit, Indianapolis, Columbus, Troy, Hartford, and two in Cincinnati. In addition to these regular concentrations of the concentration of t certs, the usual two Pension Fund concerts will be given in Boston.

The Théâtre-Lyrique Municipal de la Gaîté, Paris, was re-opened with a per-formance of Godard's "La Vivandière," with Mlle. Delna in the leading rôle. The cast was completed by other members of the Opéra Comique.

Camille Saint-Saëns conducted a program of his compositions at the Fifth International Exposition of Arts at Barcelona. Among his works performed was a "Hymne à Victor Hugo," for orchestra, organ and chorus.

#### FOLK SONG DEVELOPMENT.

#### Central Idea of the Young People's Symphony Concerts This Season.

The tenth season of the Symphony Concerts for Young People is announced. Six concerts will be given under the direction of Frank Damrosch, in Carnegie Hall, at 2.30 o'clock on Saturday afternoons, November 16, December 21, January 18, February 8, February 29 and March 28. success of these concerts last season, when the programs were based upon the exposition and development of the dance as found in symphonic music, has encouraged the director to arrange a similar series for the coming season, whose central idea shall be the influence of the Folk Song upon symphonic music.

It is the intention to present the Folk Song of different nationalities in its natural condition, the songs to be sung and played by artists engaged for this purpose. These or similar Folk Songs will then be presented in the forms in which they have been employed in orchestral work, and finally there will be performed symphonic compositions, which, while not containing actual Folk Songs as thematic material, yet show the influence of the Folk Song in their themes.

#### Musical Art Society Plans.

The directors of the Musical Art Society announce that two concerts will be given in Carnegie Hall, on Thursday evenings, December 19, and March 12, at 8.30 o'clock. In compliance with requests made by many of the subscribers of the Musical Art Society, the programs of this season will contain a number of the works that proved most interesting during the past years. The most important works will be the "Missa Papae Marcelli," and the "Stabat Mater" by Palestrina. The choir of the society has been increased by the addition of a number of excellent artists, and is therefore better equipped to render the larger works for double chorus.

The recital course of Lawrence University Conservatory of Music at Appleton, Wis., consists of a recital by William Harper, basso, which occurred October 1; a recital on October 16 by Mrs. Harriet Albee, violinist, and one by Prof. Dudley Smith, pianist and principal, October 23.

#### U. S. KERR AND MME. PIERRON IN RACINE, WIS., RECITAL

Eminent Basso and Mezzo-Contralto Give Satisfactory Performances in Middle West.



U. S. KERR

Well-Known Basso Who Sang in Racine, Wis., Concert

RACINE, WIS., Oct. 21.—U. S. Kerr, basso-cantante, of Boston, assisted by Mme. Florence Pierron, mezzo-contralto, also of Boston, won the hearts of a small but appreciative audience at Racine at their concert. Mr. Kerr has earned the distinction of having one of the finest basso-cantante

voices now before the American public.
In the Toreador Song from "Carmen,"
by Bizet, the real power of his voice was in evidence.

Miss Pierron's voice is characterized by its flexibility, and the perfect ease with which she handles the most difficult passages. Her control in various difficult passages was good, and her work was received with great applause.

#### HOWE-FABRI SCHOOL OPENS.

#### Boston Studio Begins Season with a Large Class of Pupils.

Boston, Oct. 21.—The Howe-Fabri vocal school have opened their studios at the Pierce Building, Copley Square, and already have a large class of pupils. Mme. Emma Howe-Fabri did considerable teaching during the Summer, preparing some of her pupils to go on the professional stage this Fall. Mme. Howe-Fabri was formerly Emma Howe and has a wide acquaintance in this section. She was for nine years at the head of the vocal department at Wellesley College. Many of her pupils are now singing professionally, and some of these will give a series of studio recitals at the school during the present season.

Sig. Fabri is looking after the School of Italian Opera, which is under his special

Italian Opera, which is under his special supervision and has many pupils. He is an opera singer of note and has mastered over two hundred modern and ancient opera rôles. He was a pupil of Cotogni, the celebrated vocal teacher of Rome. Sig. Fabri reports that there is every indication that this will be one of the most prosperous seasons in the history of the school. D. L. L.

#### MARY GARDEN AS "MARGUERITE."

#### Hammerstein Adds New Role To Her Repertoire for the Manhattan.

Oscar Hammerstein announces that the rôle of Marguerite in Gounod's "Faust" will be added to Mary Garden's répertoire at the Manhattan Opera House this season. Miss Garden has recently sung the part in Brussels with so much success that Mr. Hammerstein has decided to give his patrons an opportunity of hearing the American singer in her latest achievement.

It is said that Miss Garden's dramatic interpretation of Marguerite is notable for its originality, and her departure from the traditional business of the part is sure to be of interest to operagoers.

The Elberfeld Stadttheater boasts an artist, named Kahlers, of such versatile gifts that she played Recha in Lessing's "Nathan der Weise" one evening recently and the next night sang *Ortrud* in "Lohengrin," achieving both with marked success.

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### HERTZ WOULD TAKE "SALOME" ON TOUR

#### German Conductor at Metropolitan Has Warm Praise for Modern French Composers.

Alfred Hertz, conductor of the German music dramas at the Metropolitan Opera House, who returned from Europe last week, has been pleading with Heinrich Conried to remove the ban on "Salomé." As it will be impossible to give the Strauss work in the Metropolitan Opera House, Mr. Hertz, who still preserves his enthusiasm for the opera, has a plan to organize a company and present it in New York and on the road as soon as his duties as director at the Metropolitan cease in

"I can see no reason why 'Salomé' should be discontinued," said Mr. Hertz, a few days ago. "It will be easy to obtain a hall in New York, and there are large theatres in most of the cities of the United States. Several performances could be given in Chicago, at least two in Boston and Philadelphia, and one in Kansas City, St. Louis, Mitwaukee. Cincinnati, St. Paul, Minneapolis and Cleveland.

"There is no new German work of any interest," the conductor continued. "In fact, I don't think there will be until Strauss produces his 'Electra.'
"I admit I am steeped in Parisian mod-

ernism. The most remarkable thing about these French musicians is that they have completely, absolutely emancipated themselves from the influence of Wagner. The Germans have failed to do so.

"French musical modernism seems seeking to accomplish something that has never yet been done in art. The Messiah of the school has yet to come. But already he has admirable precursors in Charpentier, Debussy, Vincent d'Indy, Erlanger, Fritz Delius and others. Massenet I do not class with them. He is already as antiquated by comparison with Charpentier, as Meyer-

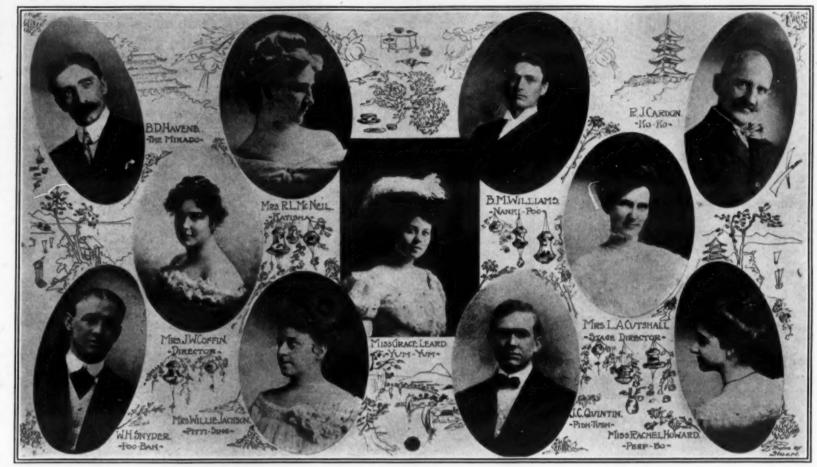
"Yes, I put Charpentier at the head of the young Frenchmen. His 'Louise' is an amazing and a beautiful masterwork. have conducted many performances of 'Louise' in Breslau and elsewhere, and I love it with an abiding love. What most impresses me in this opera is its dramatic eloquence. Every note in it seems fitted to the word which it accompanies. In his devotion to dramatic fitness, indeed, I venture to say that Charpentier has gone even further than Wagner. Moreover, Char-pentier has given new color, he has added new timbres to the orchestra. I regret to say that the composer was in poor health when I left France. That, no doubt, explains why he has written no more operas.

Debussy has exquisite qualities, too. The unquestionable charm of his 'Pelléas et Mélisande' is due, however, almost as much to the exquisite scenes disclosed during the progress of the opera as to the music, which has the dreaminess, the vague élan de l'âme, soul-yearning, characteristic of many rench modernists.

While in Frankfort-on-Main, his birthplace, Mr. Hertz attended a performance of Erlanger's "Aphrodite" of state of the s rlanger's "Aphrodite," which he spoke with enthusiasm.

"In my opinion," he concluded, "the French are far more advanced now in music than even in painting. How do they com-

#### "THE MIKADO" GIVEN IN FAR-OFF EL PASO, TEX.



PRINCIPALS IN THE CAST OF "THE MIKADO," GIVEN IN EL PASO, TEX.

EL PASO, TEX., Oct. 16.—When the Lord High Chancellor of England forbade performances of "The Mikado" in his realm he just stirred up enough reminiscent interest in the Gilbert and Sullivan opera in the Pass City to make local singers long to be, for the nonce, habitants of the town of Titipu.

So it came to pass that the Choral Club of the First Presbyterian Church presented

come into the world, Richard Wagner will

always be, as it were, a Himalayan peak of

When Carreno Rebuked Grieg.

It is well known that Teresa Carreño,

the eminent pianist, has achieved some of

her most brilliant successes with the Grieg

A minor Concerto, and in this connection

it is related that in the midst of an ovation

that followed her playing of it at a con-

cert in London a small, somewhat insig-nificant-looking man kept shouting in deep chest tones: "No one has ever played this

The artist, being recalled again and again to the stage, finally wearied of the regular

repetition of this compliment every time

she appeared to bow and motioned a silent

request to the man to desist. Whereupon

the latter rose and cried indignantly: "Sure-

ly I ought to know something about it. I

Four new songs with orchestra by Max

Schillings were introduced by Ludwig Hess,

the Munich tenor, in a concert in Essen

conducted by Dr. Siegel, of Munich, re-

concerto as you do."

wrote the concerto.

It was Edvard Grieg.

"The Mikado" and a very neat "S. R. O." sign decorated the lobby of the Crawford Theatre each night of the performance.

Grace Leard was a fascinating Yum Yum and B. M. Williams sang his subtle way through the part of Nanki Poo, and as Ko-Ko, the Lord High Executioner, Robert Carson was sufficiently terrifying. William H. Snyder as Pooh Bah seemed to have veritably all required by the descend-ant of an "infinitesimal atomic globule," Mrs. Robert McNeil was cattish as Katisha, and Bert D. Haven was the must humane Mikado that ever existed in Japan. Mrs. J. W. Coffin directed the whole work of the company, and the result bore the evidence of her skill and versatility.

She was at the piano during the perform-

ance and directed the orchestra also. Most of the singers' voices were developed under her direction, and she deserves a great deal of credit for the results she has attained in an atmosphere which is perhaps too elemental yet to be as musical as a Conried or a Hammerstein might de-

pare with Wagner? I dislike even speaking of comparisons with that master. No mat-SCHELLING'S SUITE PERFORMED. ter how many composers of genius may

#### Piano and Orchestra Composition Heard at Amsterdam Concert.

Cablegrams received in New York during the week announce the successful first performance of Ernest Schelling's new composition, a Fantastic Suite for piano and orchestra, at the Concertgebauw concert in Amsterdam on October 10, William Men-gelberg conducting and the composer at the piano. Schelling is to play his composition in the Museum Concerts at Frankfort later this month, and will have many opportunities for presenting it here during his American Tour.

The four movements of the work are based on various national themes. In the "Allegro Martiale," for instance, the themes are Slavic. The "Scherzando" is Italian. The "Andante Simplice" is built on an Irish love song, and the Finale "Presto con fucco" is written in the tempo of our Virginia Reel.

#### Glazunoff's Eighth Symphony Ready.

The Russian Symphony Society has received a cable from Alexander Giazunon that the orchestra parts of his Eighth Symphony have been published, and are now on their way from St. Petersburg, to the society's conductor, Modest Altschuler. The

full score having been in his hands for some weeks past, Mr. Altschuler has decided to open with this new symphony, at the society's first concert, at Carnegie Hall, on Thursday evening, November 14.

#### Mr. Convied Sued for \$60,000.

Heinrich Conried has been sued for \$60,000 by Pietro Florida, of Cincinnati. According to John E. Judge, a lawyer, at No. 37 Wall street, counsel for the plaintiff, Mr. Conried received from Florida, in March, 1905, the complete libretto, with orchestra score, for a lyric drama founded on Hawthorne's "Scarlet Letter." There was no production, and after making futile demands for the manuscript and score he brought suit for \$10,000 and his opera. Failing to obtain satisfaction, he asks for \$50,000 damages. Mr. Conried said this week that he did not remember any of the circumstances of the suit or the transaction leading up to it.

#### Josef Hofmann's Recital Saturday.

Josef Hofmann will make his first appearance in New York on Saturday after-noon, October 26 in his own recital at Carnegie Hall. Among the program numbers in which he will be heard are compositions by Mendelssohn, Schumann, Liszt and the twenty-five preludes by Chopin.

#### EXCELLENT RESULTS GUARANTEED M. ELFERT-FLORIO Formerly Leading Vocal Instructor of Berlin Studio: 22 West Sixty-First St., New York Acknowledged Voice Specialist

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### PADEREWSKI ON HIS WAY TO AMERICA

#### His Tour Will Last Until the End of April-Will Play a Stojowski Composition.

Paderewski is on the ocean on his way to this country, having sailed from Cherburg on the Kaiserin Augusta Victoria, October 18. He is due to arrive here Saturday morning. This will be his seventh visit to America. His first concert in New York was given on November 17, 1891, in Carnegie Hall. That season he played 117 times. He returned the following year and gave sixty-seven concerts in twenty-six cities to receipts which exceeded \$180,000. His other tours were in the seasons of 1895-1896, 1899-1900, 1901-1902 and 1904-

The present tour which has been booked for him by his American manager, C. A. Ellis, of Boston, is one of the most extensive that he has ever undertaken. It will last at least until the first of May as concerts have been arranged for the end of April. Already eighty appearances have been booked for him and if he is willing to undertake more, this number will be increased. This, however, is doubtful as he does not care to play more than three times a week except under extraordinary conditions and his tour has been arranged with this in view. During the first week of December he will be soloist with the Boston Symphony Orchestra in New York, Brooklyn, Philadelphia, Balti-more and Washington.

Since Paderewski was last in America he has done comparatively little concert work, a few appearances on the Continent and a short tour of the British provinces being all. He has devoted much time to composition and much to resting, and those who heard him play in Paris and London last Spring say that his art has never been so complete as it is now. He is bringing two compositions of his own which he will play, a Sonata and a Variations and Fugue, but the symphony on which he has been at work so steadily for the past three years does not yet suit him and will not be played in America this Winter.

In addition to his own new works, he has added to his répertoire several works of importance which he has never played in America. Among these are Liszt's B minor sonata, known as the "Dante" sonata; Beethoven's sonata in B-flat, Op. 27, No. 1; Chopin's Scherzo in B-flat minor; two etudes and a nocturne by the same com-poser; Stojowski's "Chant d'Amour" and Liszt's transcription of Schubert's "Auf dem Wasser zu singen.

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FREDERICK HASTINGS

#### Former Music Instructor in Honolulu College-Now a Candidate for Laurels on the American Concert Stage

Frederick Hastings, the Boston college boy whom R. E. Johnston will add to his list of concert artists that includes Nordica, Gerardy, De Pachmann, Spalding, Maconda, Herites, Stender, Lawson, Jomelli, Bouton, Lockhart, et al., is heralded by his home-town newspapers as "the baritone with the unconventional réper-

The Boston "Transcript" says he should be thanked for giving his audience the pleasure of hearing such seldom-heard numbers as Richard Strauss's "All Souls" Day" and Schubert's "An die Musik."
"They were," declares the "Transcript"
critic, "enjoyable more and more, as Hastings sang them." The new baritone has
had an extensive experience in the music world, serving both as soloist and college music instructor. He acted in the latter capacity in Honolulu and returned home with a spirited testimonial from the Hawaiian Governor.

Raoul von Koczalski has completed a new opera, "Die Sühne," which will have its première in Chemnitz.

#### DAVID BISPHAM AND THE ROYALTY

#### America's Distinguished Baritone Recalls His Associations with England's Rulers and Tells a Good Story About a Southern Negro "Mammy."

Apropos of the announcement from England of the discontinuance of the worldfamous State Concerts, which during a considerable part of the reign of Queen Victoria were given at Buckingham Palace by Her Majesty's command, David Bispham, the famous baritone, has some interesting reminiscences to offer.

When seen at his comfortable study at the Royalton, he said: "From the time of my arrival in England to begin my musical career, in 1890, I was received most cordially by the members of the royal family, all of whom have musical and artistic predilections, and several of whom for years took active part in public performance in affairs with which I was connected in London as soloist or as active member.

"The late Duke of Edinburgh, for instance, whom I knew, played as leading violin in the concerts of the Royal Amateur Orchestral Society. The Princess Louise was an ardent member of 'The a madrigal club corresponding Magpies,' to the Musical Art Society of New York, and the Princess Christian used to sing in the chorus of the Bach Choir.

"The latter royal lady was, at her own suggestion, the patroness of some of my early song recitals in London, and to her owe my introduction to the late Queen Victoria, for whom I sang in private, both at Balmoral Castle and at Osborne House.

"It is, however, to the present King Edward, who is the most ardent of operagoers, that I gratefully acknowledge my opportunities of singing at Buckingham Palace at the State Concerts, now functions of the past. On the first occasion, in 1895, I was associated with Mme. Patti, and at several subsequent State concerts with Mmes. Albani, Eames, Nevada, Clara Butt, Marie Brema and with Alvarez, Ben Davies, Le Lucia and Plançon,

"But the most interesting and historical occasion was that of the State performance at Windsor Castle, on May 24, 1897, when on the eightieth birthday of Queen Victoria, she and her family heard "Lohengrin" rendered by Jean and Edouard De Reszké, Mme. Nordica, Mme. Schumann-Heink and myself, all of us being afterward received by Her Majesty in the drawingroom, the De Deszkés appearing in their kingly robes of the stage and looking as regal as any of the many royal persons present.

Mr. Bispham is the possessor of various gifts from the late Queen, who was as keen-ly alive to musical interests as to aught else of her remarkable life and reign. She was usually most accurate, but, being

mortal, she had her lapses as well as another, and one of these-the only one she was ever known to make in regard to music—was many years ago, when the com-positions of Schumann were just beginning to be known in England, though his wife, Clara Schumann, was already a great favorite there as a pianist. It is related that at the conclusion of a morning's private musicale with Her Majesty, the latter, entering into a friendly talk with Mme. Schu-mann, naïvely asked, "And your husband, is he musical, too?"

Mr. Bispham smilingly resumed: "The royal lady would herself have been amused could she have known what a Southern negro 'mammy' said of her, and this is Gospel truth. It was in 1897, when the Diamond Jubilee of Queen Victoria wa bringing the world to London in her honor and down at the Eden Musée, on Twentythird street, there was a marvellously life-like group in wax of Her Majesty, sur rounded by her children. Well, a Southern friend of mine, having a house in New York and some of the servants there from her plantation, brought her old nurse along for a holiday and took her to see such sights as would interest her in this great Among them was the Eden Musée, and there the royal group was naturally a source of wonder. Suddenly the old mammy said to her mistress: 'Look hyah, Missy. Dis hyah Queen Victory, is she 'live yet?' And on being informed that she was she again critically examined that royal countenance. Then turning with a puzzled expression, she exclaimed, 'Well, fo' de Lo'd's sake, ef she's 'live still, how did they stuff her?' Surely the finest compliment ever paid to a waxwork show.

#### TONKUNSTLER SOCIETY MUSIC.

#### Bach Sonata, Brahm; Trio and Beethoven String Quartet Given.

The Tonkünstler Society held a musicale at Assembly Hall, No. 100 East Twentysecond street, New York, last Tuesday evening, October 22. Mr. and Mrs. August Roebbelen played the Bach E Major Sonata for piano and violin, and the Brahms trio for piano, violin and 'cello was rendered by Elfriede Stoffregen, piano; Maurice Kaufman, violin, and Ernst Stoffregen,

Beethoven's string quartet in C Major was given by Richard Arnold and August Roebbelen, first and second violins; by Ernst H. Bauer, viola and Ernst Stoffregen,

The next musicale of the society will take place on Tuesday evening, November 12, at No. 493 Clinton avenue, Brooklyn.

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#### ECHOES OF MUSIC ABROAD

ON December 20 Felix Weingartner will bid farewell to the Berlin public as conductor of the subscription concerts of the Royal Opera Orchestra. For years the seats for these series of concerts and most of the tickets for the parallel public rehearsals have been subscribed for so long in advance, and holders of subscription privileges have kept them so obstinately in their possession, that non-subscribers eager to hear the programs have had to rely upon making a mad rush for the few available tickets sold for single rehearsals.

It is generally expected that Leo Blech, who has won the approval of the Berlin critics as a conductor of opera, will succeed Weingartner as conductor of the symphony concerts. The two weeks' tournée Weingartner will make in England with the Rebner Quartet of Frankfort-on-Main and Miss Lonsdale, the London singer, will begin in London on December 2 and extend as far North as Edinburgh and Dundee. The programs, drawn exclusively from his own compositions, will include the piano sextet, string quartet, two violin sonatas and songs.

FROM nursemaid to prima donna is the somewhat unusual transition in the career of a young Norwegian named Borghild Bryhn, who made her début in London on the second night of the present season at Covent Garden, singing Santuzza.

According to a London dispatch, Fraulein Bryhn went to London to "better herself" and obtained a position in the household of the Chief Commissioner of the London Police Force. Her voice so impressed her employer when he heard her singing the children to sleep that, convinced he had been entertaining an angel of song unawares, he sent her back to Norway to get the opinion of her most eminent musical fellow-countryman, Edvard Grieg. The result was that the composer used his influence to secure funds for her, she was placed in charge of Raimund von Zur-Mühlen, and now she blossoms out as a Covent Garden star.

The répertoire of the current season at Covent Garden has consisted thus far of "Madam Butterfly," "Tosca," "La Bohème," "Carmen," "Faust," "Cavalleria" and "Pagliacci." Mme. Giachetti, Caruso's sisterin-law, is singing leading rôles in the Puccini operas, with Amadeo Bassi, of the Manhattan Opera House, as the tenor lover; Maria Gay is back again to be the Carmen, and Felia Dereyne, who will be at the Metropolitan this Winter, is singing Micaëla, Musetta and Nedda.

Mlle. Lindsay, the American soprano who has been at the Paris Opéra for several years, but has never been heard in her own country, made her début at Covent Garden under about as unpropitious meteorological conditions as a singer cares to encounter. The London "Telegraph" therefore reserved detailed criticism of her Marguerite, which she sang to Bassi's Faust, considering it unfair to form an estimate of her work on a night "when the dampness of April, the Summer heat of July, and the chilliness of a conventional October succeeded each other with a ra-

Conquerors"; the individual parts were to be designated "The Son of Suddhodan," "The Solitudes of Marasara" and "The Sacred Word."

According to Wagner's own statement now made public, he intended to picture in the first work of the trilogy Sakyamuni's happy youth; the princely pomp that surrounded him, his ignorance of sorrow, his loves, his marriage. In "The Solitudes of Marasara" Sakyamuni has grown more mature, he has made the acquaintance of grief, he feels in his own heart an echo of the universal suffering; he retires to a desert on the banks of the river Marasara and passes his days there in work and reflection. It is there that his divine mission is revealed to him and he prepares him-

ed the list of composers, followed by Hugo Wolf and Max Reger. Wolf-Ferrari, who first sprang into fame

Wolf-Ferrari, who first sprang into fame with "The Inquisitive Wives" three years ago, and who will be introduced to New York in a few weeks through his "La Vita Nuova," to be sung by the New York Oratorio Society, is the director of the Venice Conservatory.

A LADY obocist is the latest! According to the "Musical Standard," the director of the Carl Rosa Opera Company, "in the face of much opposition," has engaged a young woman named Maude Smith as "second oboe." She can claim the distinction of being the first of her sex to tour the English provinces in the orchestra of an opera company.

J. L. H,



The Municipal Theatre in Novara, Italy, Which Receives a Subsidy of \$5,000 For the Carnival Season of Opera.

pidity calculated to test the strength of the most hardened inhabitant."

A MONG the many valuable documents that have been found in the late Joseph Joachim's collection of carefully preserved papers, are a few sheets in Richard Wagner's handwriting, in which the great Bayreuth master set forth his modified plan for a dramatic poem on the life of Buddha.

As most Wagner students know, after writing "Tristan und Isolde," based on the theories of Schopenhauer, he drew the outlines of a work of which Buddha should be the hero, the distance ethically between Schopenhauer and Buddha not being great. Becoming absorbed in completing his "Ring" tetralogy, however, he thought no more about it. After writing and producing "Parsifal" he returned to his Buddha dream and, elaborating on the original idea, conceived a trilogy that would have rivalled the "Ring" in magnitude had death not stepped in and prevented the realization of the project. The name of the work as an entirety was to be "The

PIANIST AND TEACHER

self to deliver his inspired message to the world. In "The Sacred Word" he has finished his work and is about to depart this life. Sitting under an old tree and surrounded by groups of his disciples he expires in a calm serenity, transfigured, repeating his last sacred words of redemption.

THE composer of over twenty ballets and two or three operas, besides, among them one based on the life of Lorenzo the Magnificent, has just been admitted to a sanitarium in Milan, the victim of "senile insanity." His name is Romualdo Marenco; for many years he was director of the ballet at La Scala. His wife has made an appeal to the public for financial aid.

GERMANY'S Crown Princess, who is one of the most musical royal personages in Europe, is going to resume lessons in piano playing this Winter. Her teacher will be Sandra Droucker, a Russian pianist for some years a resident of Berlin, who three years ago became the wife of Gottfried Galston, also a pianist. Galston is one of the most prominent of the more recent Leschetizky students and, while Berlin has been his headquarters ever since he left Vienna, he has latterly taken to running off to London and Paris to give recitals of five Beethoven sonatas at a sitting. This year his artist wife will make a tour of her native country. Occasionally they appear together in programs of compositions for two pianos.

THE comparative popularity of recent successful operas is revealed in the report for 1906 of the Leipsic Booksellers' Association. According to it, many years have passed since a musical work has been so much in demand as Franz Lehar's "The Merry Widow." Richard Strauss's "Salomé," of course, has likewise attracted an almost unprecedented amount of attention. His other operas and those of Wolf-Ferrari have also been good sellers, while in the demand for songs Strauss has head-

# LITIGATION OVER ORIGIN OF POPULAR "MATCHICHE"

Families of Composer Take Action to Recover Royalties from French Musician Who Adapted It.

PARIS, Oct. 19.—A despatch from Madrid gives what seems to be an authentic version of the origin of "Matchiche," and says the internationally famous music is undergoing legal complications.

Estelles, leader of the orchestra in the Teatro de Apolo, Madrid, in 1895, produced an operetta entitled "Los Inocentes," in which the theme of the present day "Matchiche" was the chorus of the operetta. It was not a brilliant success.

M. Fregoll, of note as an imitator, seems to have been the discoverer of the merit of the music from a popular viewpoint, for he included it in a répertoire used in Italy where it was adapted by Hugo Jacopetti. It soon attained popularity in that country, Austria and Germany. Then the French musician, M. Borel Clerc, became interested and combined "Matchiche" with another Spanish air, "Giralda." The combination is the music which made such a success in Paris, London and New York.

Meantime Estelles and Jacopetti died and their families, each in want, began legal actions to recover royalties. The Estelles family was confronted by the fact that the author never registered the music nor even printed it. This led to an attack on the Society of Spanish Authors by the press of Madrid for not better safeguarding the interests of its members. One newspaper, the A B C, says the testimony of M. Fregoli will be decidedly useful to the Estelles family as showing the authentic origin of "Matchiche."

#### More "Old Music" by Sam Franko.

Sam Franko will give three concerts of old music on Wednesday evenings, November 27, January 15, and March 4, at Mendelssohn Hall, New York.

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# MASCAGNI'S LATEST OPERA PRODUCED

#### "They Are Murdering the Music!" Cry Spectators at Premiere in Milan.

MILAN, Oct. 14.-Mascagni's "Le Maschere" received its first performance this week at the Teatro Lirico. The programs set forth the fact that this was a return to the old Venetian story of Pantelone, Rosaura, Colombina and Arlecchino. Mascagni received a rousing reception and the house was crowded. The overture was delightful, a little classic, reminding one of Haydn. It received an encore, which it well deserved, but it was no index to the following opera.

As soon as the curtain rose all cheerfulness departed, and the performance dragged through three dreary acts. The orchestration is everything, and the incidental singing so uninteresting and gloomy that it takes away all idea of daintiness or sprightliness from the action. The singing was poor, indeed, for a theatre of the importance of the Lirico. There was a moment of relief, however, during a quintet, reminding one strongly of "Carmen." The second act was a trifle better, and the love duet had a "bis."

Before the scene was finished, however, people in the audience shouted, "Murder! murder! They are murdering the music!"

The comedy which Mascagni has set to

music is not only insipid and tiresome, but it is also too long. Illica, the librettist, has added nothing to his laurels in writing this work. The fable of "Le Maschere" is so insignificant, so void of action, of comedy and interest, that one cannot follow it without fatigue. Nor can the music supply that which is lacking in the libretto; therefore the defects of the comedy are necessarily reflected in the music. The music in some points of the opera shows inspiration and exquisiteness, but it is not L. G. H.

#### Teaches In H. Howard Brown's Place.

H. Howard Brown, the New York teacher of singing, announces that, on account of ill health, he is compelled to leave New York and has left his work in sole charge of Eleanor McLellan. "Miss Mc-Lellan has been associated with Mrs. Brown and me since our first work in this city and is particularly well fitted to teach the Topping-Brown method of tone pro-duction," states Mr. Brown. "It is my wish and advice that my pupils in New York and elsewhere continue their work with Miss McLellan at my studio, Atelier Building, No. 33 West Sixty-seventh street, New York."

Milan will hear shortly an opera by the composer Galeotti, entitled "La Dorise," which will be staged at La Scala.

### OSCAR HAMMERSTEIN IN NEW QUARTERS CINCINNATI MUSIC

Call of Mad Singer Enlivens His First Day In Handsome Apartment At The Manhattan.



A Glimpse of the New Apartment Fitted Up By Oscar Hammerstein's Sons, Into Which He Has Just Moved.

Oscar Hammerstein is at last installed in his apartment de luxe which his sons fitted up for him some weeks ago in the Manhattan Opera House, and which has already been described in Musical Amer-

In two cabs and a truck he moved down only a few nights ago, for although the apartment has been ready for Mr. Hammerstein ever since he was surprised by the gift of a home, the impresario said that he wanted to get used to so much splendor gradually before actually living

Two cabs were needed in the moving because Mr. Hammerstein refused to move without the papers that have for years littered the floor of the old studio at the top of the Victoria. He spent the best part of two days gathering them up and carefully filing them in two waste paper baskets. He persists that these papers contain important business secrets, of which he alone has the key.

In the truck was packed the composer's grand piano and cigar-making machinery and new rubber cigar tips (patent pending). They were loaded and unloaded without fracture.

Mr. Hammerstein went to bed contentedly for the first time under the pink satin canopy, smoking one of his own regalias and said he enjoyed the slumber that did not end until nine o'clock next morning.

At that hour he was awakened by his body-guard, the Terrible Swede, who brought up a letter in the manager's own handwriting, giving an appointment to a woman who had importuned him into consenting to let her try her voice on him.

She was admitted and seating herself at the piano proceeded to tear off an aria in J flat with a voice that sounded like the raw-edged shriek of a save-me-cheild mother in a Third avenue melodrama.

"Madame!" protested the impresario, as soon as he could get in a word, "I fear your voice is not of sufficient range for this house." He was trying to let her

down easily.

But this hint wasn't enough. The fair one protested that she had still plenty of voice left and proceeded to show another sample. Mr. Hammerstein paced the floor

"It won't do, madame, I assure you."

"But, Mr. Hammerstein—"
"And I have an engagement, too. I must

go to breakfast. I—"
"Well, then," was the determined answer, "I just won't go."
In vain did the impresario plead and

threaten; she simply wouldn't budge till he called in Policeman Bailey. It was church time by now and the officer diplomatically represented that he knew a church where she and her voice would be sure to make a hit. On these terms she consented to be led off and was turned loose at the next corner.

# CLUBS MAKE PLANS

#### Committees of Orchestra Association will Soon Issue Prospectus for the Coming Season.

CINCINNATI, Oct. 21.—The various committees of the Cincinnati Orchestra Association are holding frequent meetings and within a few days the prospectus will be issued and the season sale will be opened. There is much activity among various local musical clubs and many splendid programs will be given in various small auditoriums by the club members.

The Monday Musical Club will offer a miscellaneous program at its first meeting on October 27 at Cable Hall. The officers for the season of 1907-08 are: Mrs. William Winkelman, president; Mrs. Robert Finch, vice-president; Lillian Rieckelman, corresponding secretary; Mrs. J. S. Hall, recording secretary; Alice Roth, treasurer; program committee, Helen Larkin, Miss Danziger, Mrs. Robert Finch and Mrs. J. S. Hall.

The Woman's Chorus of the Cincinnati Conservatory of Music will this year be conducted by Alfred Benton. Rehearsals were resumed on Thursday afternoon. Mr. Benton will produce a number of important works this year, several of them in connection with the Cincinnati Conservatory of Music Orchestra.

Another affair was given on Saturday evening in the Auditorium of the new Jewish Settlement Building, the first of a series of concerts to be given here during the season. These concerts are under the direction of Mrs. Adolph Klein, assisted by Dora Cohn and a committee of prominent women. The Schumann piano quintet was rendered by Mrs. Thomas, Nina Park, Jessie Strauss, Miss Hazelwood and Mr. Simmons. Songs were rendered by Marcus Kellermann and Gertrude Zimmer Boyd. Walter Esberger performed several piano solos, and Jessie Strauss several violin solos. The performers were enthusiastically received, and deservedly so, by a large audience. Mrs. L. P. Ezekiel was chairman of the evening.

#### A Tegor Who Devoured His Notes.

In an article on "Grand Opera Tenors and Their Little Ways," by Ernest Van Dyck, published in the New York "Times," it is related that one night when Sellier was singing "Faust," Gounod happened to be behind the scenes. Sellier, delighted with his own performance and on the lookout for compliments, approached the composer "Well-er-well, dear master?

"Well done, my friend," replied Gounod.
"But I should like to see you much thin-

"But why?"
"Then I should be sure that you had devour my notes."

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### DIRECTOR RANDOLPH ANNOUNCES PROGRAM

#### Fine Concert Series for Peabody Conservatory of Music-Other Baltimore News Items.

BALTIMORE, MD., October 21.-The Peabody Conservatory of Music has announced the program for the series of Winter recitals. The recitals with the five concerts by the Kneisel Quartet will be given every Friday afternoon, except during the Christmas holidays, from November 1 to March 20. The program is the most attractive ever given at the Peabody.

November 1, Richard Buhlig, pianist; November 8, Jean Gerardy, 'cellist; November 15, Mark Hambourg, pianist; November 16, vember 22, Kneisel Quartet; November 29, David Bispham, baritone; December 6, J. C. van Hulsteyn, violinist; Rosine Morris, pianist; December 13, Howard Brockway, pianist; Bart Wirtz, 'cellist; December 20, Kneisel Quartet; January 3, Emmanuel Wad, pianist; January 10, Kneisel Quartet; January 17, Mme. Bloomfield-Zeisler, pianist. Laurence & Kelley Cole Lever: Thomas ist; January 24, Kelley Cole, tenor; Thomas S. Baker, baritone; January 31, Marie Herites, violinist; Marion C. Rous, pianist; February 7, Ernest Hutcheson, pianist; February 14, Kneisel Quartet; February 21, Josef Hofman, pianist; February 28, Emilio de Gogorza, baritone; March 6, Kneisel Quartet; March 13, Corinne Rider-Kelcey, soprano; March 20, Harold Randolph, Ernest Hutcheson, recital for two pianos. Regarding these plans, Director Harold

Randolph made the following statement: As our number of students is so largethere were 1,182 last year—we have been obliged to grant free admission hereafter to only such as may be old enough and far enough advanced musically to profit by them, so this series will be supplemented later in the season by another for the juniors, in which the programs will be of a lighter character and will be accompanied by explanatory talks. We are this year establishing two branch schools in the poorer parts of the city, where a merely nominal sum is charged for lessons and where the teaching is done mainly by un-dergraduates, under the personal supervision of the older teachers.'

Loraine Holloway has been appointed choirmaster and organist of St. David's Episcopal Church, Roland Park. He will take charge November 3 and will have an efficient choir of trained men and boys of about thirty voices. Mr. Holloway is a member of the European Conservatory of Music faculty.

May Goelet Shorb has organized the Cecilian Association, a musical organization, and the following officers have been elected: President, Sara Cecilia Cover; vice-president, Anna Elizabeth Cover; secretary, Mrs. John van Rensselaer Gardner; musical committee, Mabel Maiers and Julia Eleanor Scott.

Mme. E. Severon-Lorraine gave an informal reception October 17 to her former pupil Adele Ritchie, prima donna of the "Fascinating Flora" company. An impromptu musical program was presented in which Miss Ritchie, Jean Taylor, violinist, Frank Norton, Marie Smith and others

#### MARY GARDEN IS EXCITED OVER A BELATED TRUNK

#### Her Father Will Hear Her in Opera for the First Time This Season at the Manhattan.

The Kaiserin Auguste Victoria, which sailed from Cherbourg last Friday and is due in New York at the end of this week, carries a noteworthy galaxy of musical stars. Besides Paderewski and his wife, there is a formidable contingent of Oscar Hammerstein's singers, among them Mary Garden and his new French conductor André Charlier.

At the Saint Lazarre Station, in Paris, before the special trains for Cherbourg pulled out on Friday morning a news-paper correspondent found Miss Garden all in a worry and flurry because one of her fifty trunks had been mislaid somewhere, and her little white dachshund, who answers to the name of Peeps, was equally disturbed.

"Don't laugh at me," she said reproachfully. "It is a serious matter, as there are ten hats in that trunk. You ought to know what that means.'

When the safe arrival of the belated trunk had been announced Miss Garden I am looking forward to my first experience in the New York opera field with a certain mixture of curiosity and confidence. It happens that this will be the first time that 'Bob' hears me sing on the opera stage."

"Bob" is Miss Garden's father, Robert D. Garden, a prominent figure in the automo-bile trade in New York. Miss Garden will make her first appearance in Paris after her New York engagement on April 15.

#### CAMPANINI'S WIFE TO SING.

#### Will Appear in "Andrea Chenier" at the Manhattan This Season.

Mrs. Cleofonte Campanini, wife of the conductor-in-chief at the Manhattan Opera House, whose stage name is Eva Tetrazzini, will appear in the production of Giordano's "Andréa Chénier" at the Hammer-stein house this season. This will be her first appearance on the operatic stage in over two years, although she sang the part of Desdemona when Verdi's "Otello" was produced at the Academy of Music.

"It is very difficult for me to conduct when my wife sings," said Mr. Campanini, commenting on this announcement, "we are both so nervous, but she will make this one appearance this year, and perhaps several others."

Max Reger's latest work, a violin concerto, Opus 101, will be heard for the first time at a concert of the Vienna Konzertverein this Winter.

#### ENRICO TOSELLI AND HIS BRIDE



Apropos of the rumors current to the effect that Enrico Toselli, the young Italian pianist, and his bride, formerly the Counte ss Mortignoso, the ex-Crown Princess of Saxony, have been planning a trip to America, the Paris "Matin" announces that M. Welter, the Paris manager of the "Agence Internationale des Concerts," has received a letter from Toselli in which he denies that he and his wife have accepted an engagement to appear in vaudeville houses in America, adding:
"I do not belong to that class of people who make traffic of a title and a name and

tread underfoot all noble sentiments and virtue and honor.'

#### LLOYD D'AUBIGNY ARRIVES.

#### Tenor Catches Cold on Voyage and Is Unable to Join Calve in Boston.

Among the passengers who arrived from Europe on the Deutschland on Friday of last week was Lloyd d'Aubigny, a tenor, who several years ago sang in the Grau Opera Company at the Metropolitan. He is to sing French, Italian and German rôles with the San Carlo Company this season, but Mme. Emma Calvé's management cabled him to come to the United States and sing with the prima donna on her concert tour before he began with Henry Russell's company.

Mr. d'Aubigny was to have made his first appearance with Mme. Calvé on Saturday in Boston, but he caught a severe cold before landing, and was unable to go to Bos-

He will make his first operatic appearance this season on December 9, in the title rôle of "Lohengrin," in Boston, where he first attracted attention several years ago by taking Jean de Reszké's place at a moment's notice, singing the rôle of Faust, when the noted tenor became ill and was unable to appear.

The latest work by Franz Léhar, com-poser of "The Merry Widow," is called "Peter und Paul im Schlaraffenland." It is an operetta based on a fairy tale, and one of its special features is a children's ballet.

#### REPRESENTS MUSICIANS' INTERESTS.

#### New Agency Established in Chicago for Singers, Organists and Directors.

CHICAGO, Oct. 21.-The Chicago Musical Agency has been established for the purpose of representing all the interests of musicians, in promoting and popularizing their work. Besides supplying artists for public occasions, it will serve as a medium for furnishing teachers with positions and choirs with singers, organists and directors.

The most encouraging support and cooperation have been extended to the agency by the leading musicians of Chicago, and a large number of names have been placed on its register at the outset, such as the Chicago Oratorio and Festival Quartet, comprising the following well-known sing-ers: Mrs. Lucille S. Tewksbury, Jennie F. W. Johnson, Garnet Hedge and Grant Hadley, also Arthur Dunham, William A. Willett, Allen Spencer, Max I. Fischel, Arthur Beresford, John W. Lince, Mary Wood Chase, Jessie Waters Northrop, the Knapp String Quartet, Helen Buckley, William E. Zeuch, A. F. McCarrell, Fran-ces Carey Libbe and many others.

It has now been arranged that Felix Weingartner shall spend two weeks in Vienna in November in order to become acquainted with the Court Opera and its singers. Before entering upon his engagement there after Christmas he will conduct one of the Vienna Philharmonic Con-

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#### EXCELLENT ORATORIO SERIES.

#### Many of the Standard Works to Be Given in Boston Church.

Boston, Oct. 21.—An unusually interesting series of oratorio services will be given this season at the First Baptist Church, Commonwealth avenue, this city, beginning November 10 and continuing each Sunday

November 10 and continuing each Sunday until April 19. The following works will be produced under the direction of James D. D. Comey, the organist and choirmaster:

Mendelssohn's "Hymn of Praise," "St. Paul," and "Elijah;" Gounod's "Redemption" and the Gallia and St. Cecilia Masses; Rossini's "Stabat Mater;" Handel's "Messiah;" Gaul's "Holy City," Stainer's "Daughter of Jairus;" Verdi's "Requiem;" Dvorak's "Stabat Mater," and Haydn's "Creation."

Each work will be given twice during

Each work will be given twice during the season, and the quartet of the church will be assisted by a chorus of twenty professional singers.

#### When Hofmann, the Prodigy, Played.

Nineteen years and eleven months ago, on November 29, 1887, to be exact, the little lad Josef Hofmann, then between ten and eleven years old, sat down at a big pianoforte in the big Metropolitan Opera House and gave the people of New York something to talk about, which kept their something to talk about, which kept then tongues wagging till the end of the season, says H. E. Krehbiel in the New York "Tribune." In that season "Der Trompeter von Säkkingen," Spontini's "Ferdinand Cortez," Verdi's "Otello" and Wagner's "Siegfried" and "Götterdämmerung" were produced for the first time in New York but neither singly nor combinedly York, but neither singly nor combinedly did they produce a tithe of the sensation caused by the little boy in knickerbockers. Seventeen times between November 29 and February 19 Josef played to audiences that crowded the vast room.

#### Chaliapine's Method of Singing.

One of the strangest "personalities" (meaning, of course, individualities) at the Metropolitan will be the sensational Russian basso, Feodor Chaliapine, who acts Mefistofele with bare arms and neck and sings (if rumor does not lie) remarkably, says Charles Henry Meltzer in the New York "American." Chaliapine has made a particular study of the Devils in grand opera. He saw so much of hell on earth years since, in his youth, when he toiled and starved in the company of his friend Gorky, that he has earned the right to be regarded as an authority on that subject.

#### Attractions for Grand Rapids.

GRAND RAPIDS, MICH., Oct. 21.—George Murphy, the local concert manager, has arranged the following schedule for this season: Mme. Calvé, October 25; Mme. Carreno, November 25; Mme. Schumann-Heink, January 15; Campanari, March 3, and Josef Hofmann and Fritz Kreisler for a later date.

#### Mme. Nordica Rents a House.

Mme. Lillian Nordica has taken a lease of the five-story and basement dwelling, No. 51 West Forty-eighth street, New York, fully furnished. The house is owned by Mrs. James Byrone.

#### A CORNER IN THE MEHAN STUDIOS



JOHN DENNIS MEHAN IN HIS STUDIO

#### Spacious and Artistic Rooms in Carnegie Hall Are Fine Examples of Decorative Art.

Most workers in the realm of musical art crave a beautiful environment. A visit to the studios of prominent teachers reveals many artistic and interesting rooms.

Among the most impressive New York studios, both because of its spaciousness and the artistic composition of its furnishings, is that of John Dennis Mehan, in Carnegie Hall. The camera of MUSICAL AMERICA caught a peep at Mr. Mehan's studio a few days ago, with the result shown herewith. Unfortunately, the camera which will embrace in its focus four points of the compass simultaneously is not yet available, and so only a fragment of an interior may be shown. The picture herewith shows Mr. Mehan

standing by his Steinway grand, with a "cosy corner" of the studio in the background, together with a bit of the wall and the foot of the stairs leading to the mezzanine floor. The great fireplace, the bookcases, tables, divans, the interesting pictures and the great north windows, dressed with dainty curtains, which flood the great room with light,-all have to be imagined.

Some idea of the dimensions of Mr. Mehan's studio may be gained by the statement that when pupils' recitals are given there and extra chairs brought in it has a comfortable seating capacity of more than 125 persons. Its acoustics are remarkably good, and, with such surroundings and Mr. Mehan's inspiring personality, the pupil will sing here if anywhere. Its walls have echoed from time to time with the voices of some of the most prominent singers in America, who have come



MRS. MEHAN

to Mr. Mehan for his help and guidance. Mrs. Mehan has a remarkably bright and artistically arranged studio on the floor above, where the sun and air streams in from three sides. Adjoining it is the studio of Mr. Wilcox and Mr. Wells, also a bright and attractive room.

A new male quartet has been organized in Washington, D. C., composed of George V. Blakney, first tenor; Nelson P. Moyer, second tenor; Mr. Atkins, baritone, and George Rollins, bass.

#### APPROVES OF OPERA WAR.

#### . It is "a Great Good Thing" Mme. Calve Tells Boston Interviewer.

Boston, Oct. 21.-Mme. Calvè, who gave a concert in Symphony Hall Friday night, said to-day of the opera war in New York:

"I think it is a great good thing. I think that it will be very beneficial to the interests of music in America, by bringing the newer French music to the foreground. Mr. Conried evidently thinks that there are only two operas of the French school, 'Carmen' and 'Faust.' Mr. Hammerstein is going to show some of the newer school of operas, notably 'Pellèas et Mélisande' and 'Louise.'

"The trouble with the opera in New York is there people go into a rage about one thing, and one thing only. I wish I knew enough English to tell you what I

#### Salt Lake Prepared for Spring.

SALT LAKE CITY, Oct. 22.—Preparations are already going forward for the next Spring music festival, which will take place in this city about the middle of March. The Chicago Symphony orchestra has been engaged, and the management is now arranging for soloists, the best available for oratorio work. The first rehearsals of the Festival chorus have been held. No new members will be taken into the chorus, without passing examination before the music committee. The chorus now numbers 188, and must be limited to 200 singers. Alfred H. Peabody has been appointed assistant director to Prof. Stephens and George D. Pyper will join with Mr. Graham in the management. Subscriptions are rapidly coming in for season tickets, which assures a financial success.

#### When the Kaiser Entertained Grieg.

Edvard Grieg greatly valued the friend-ship with which Kaiser Wilhelm honored him, and was much entertained at a concert of his own works which the Emperor once arranged on board the Hohenzollern. The Kaiser asked Grieg what he thought of the performance, and on the latter's observing that the time was rather too quick, the Emperor rushed to the conductor, threw out his arms, and said:

"See that you play slower, and that quickly, too."

#### William R. Case in Geneva, N. Y.

GENEVA, N. Y., Oct. 21.—William Russel Case, of Steinway Hall, New York, will present an attractive program of musical selections Tuesday evening, October 29, at Starr Hall, this city, under the auspices of the Royal Arcanum. Among this wellknown pianist's offerings will be numbers of Rubinstein, Raff, Beethoven (the Moon-light Sonata), Grieg, Chopin, MacDowell and his own composition, "Chant d'Automne.

Leo Slezak, one of the Vienna Court Opera's tenors, will leave the Austrian capital on January 1. He has been engaged to sing four months in the year at the Munich Court Opera during Heinrich Knote's long leaves of absence.



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#### FRANZ LEHAR'S MELODIOUS "THE MERRY WIDOW" CAPTIVATES NEW YORK

Henry W. Savage's Production of Much - Talked - About Viennese Light Opera One of the Greatest Successes in the Manager's Career-Famous Waltz Makes the Expected "Hit."

With a graceful lilt of alluring melody, and bubbling over with gaiety and mirth, Franz Léhar's long-heralded "The Merry Widow," not content with setting Vienna, Berlin, Munich and London all agog and taking captive their musical susceptibility, flashed upon New York on Monday evening with a spontaneous charm as novel as it is irresistible, and began a reign that bids fair to keep the Metropolis in a state of delicious torment for a length of time extending as far into the future as the most optimistic managerial prophecy has ventured to hope.

It is difficult to recall a first night audience that so readily and completely fell under the spell of light opera music as did the crowd that packed every available nook and corner in the new Amsterdam Theatre and cheered this latest protégé of Henry W. Savage's managerial genius. The costumes and staging were unusually brilliant, the singers were well chosen and appropriately cast, a spirit of harmonious completeness characterized the whole production, and it would be difficult to conceive of a more auspicious introduction to a new public than "The Merry Widow" received.

Of the music much had been expected, and nobody was disappointed. The se-ductive "Ball Sirener" waltz made the same hit as it has made in London and



Finale of "The Merry Widow" as Produced by Henry W. Savage at the New Amsterdam Theatre, New York.

everywhere it has been heard on the Continent. It seized the audience with its haunting rhythm and set everyone's toes a-twitching in a maddening manner. But there are many other numbers that are equally refreshing, some of them better, from the standpoint of musical merit, if

not so directly infectious. And altogether the work is one of the most refreshing and noteworthy light operas that has been heard in New York in many a long year. It comes as an elixir of youth to the tastes of jaded critics and bored theatre pat-

The scene of the opera is laid throughout in Paris. The story concerns itself with a peasant girl of the mythical Balkan province of Marsovia, and the princely attaché of her nation's embassy at Paris. He had loved her when she was poor, but had jilted her at his uncle's command. Then he had gone to Paris to drown his sorrow in the gay life of the Boulevards, while she had married and soon became the widow of a fabulously rich man.

Sonia and Danilo subsequently meet in Paris in the Marsovian Embassy She is sought for her fortune by all the gay world, but a spark of the old love still glows. Lover-like, however, each at-tempts to conceal from the other the yearnings of the heart, but an auctioned dance, which Danilo accepts through pique, leads eventually to the union of the couple.

This story is intermingled with a flirtation between the wife of the crusty old Marsovian Ambassador and Camille De Jolidon, which results in the tragedy of a lost fan bearing a love missive. The fan, passed from hand to hand, brings the central couple into contact and finally results in Sonia's sacrifice, which forms the climax of the story.

The chief honors of the evening fell to Ethel Jackson, who had the name part, and Donald Brian as Danilo. Miss Jackson entered into the spirit of her rôle w vim and abandon, and to Mr. Brian, for his artistic singing, graceful dancing and generally excellent impersonation of the prince too much praise cannot be given! Among the others who distinguished themselves and received prompt recognition from the audience, were R. E. Graham as *Popoff*, the ambassador from Marsovia, and Lois Ewell as *Natalie*. Louis F. Gottschalk, who conducted the orchestra, description as a special word of praise for his serves a special word of praise for his share in the artistic success of the production.

Press comments: It was a big, genuine, happy, jolly, mellifluous success from the rising to the falling of the curtain, and it ought to be on exhibition at the New Amsterdam Theatre for the rest of the season, for all of next Summer and for another Winter. It

the merriest, maddest thing that has come out of the European continent in many a long day.— W. J. Henderson in the "Sun."

The treatment of the orchestra and the voices The treatment of the orchestra and the voices is refined, and the musical current ripples through the whole play, darting and flashing here, eddying peacefully there, never retarding the action, but carrying it onward buoyantly to the ravishment of all lovers of graceful melody and innocent jollity. Mr. Savage has given the comedy an appropriately gorgeous dress and enlisted a large company of capable people in its performance. All the music is sung and played with spirit under the direction of Mr. Gottschalk.—H. E. Krehbiel in the "Tribunc."

The fame of this "widow" had preceded her, and very many persons in the audience had seen her in Europe and wished to know if she had lost any of her gaiety in crossing the ocean. It should be stated at once that she had not, nor any of her melody either, as the audience quickly realized. The appiause was almost terrifying in its intensity at times, and there were as many shouts of "Bravo!" as at a performance of "Pagliacci" when Caruso sings. Mr. Savage has provided a magnificent scenic and sartorial environment for the piece.—Richard Aldrich in the "Times."

The dramatic purpose and coherency, the artistic sincerity and feeling in method and treatment shown in "The Merry Widow" last night, came like water in the desert after the tawdry musical inanities which have pervaded and infested Broadway for some years. Speaking generally, and without derogation to its really charming score, the best part of the music of "The Merry Widow" is the book; while the best part of the book, in a way, is the music. In other words, book and music are welded together into an organic, artistic whole, and it is this artistic unity in purpose and dramatic treatment that is the controlling factor in the success which the opera has obtained the in the success which the opera has obtained the world over.—Reginald de Koven in the "World."

#### SCHUMANN-HEINK IN BROOKLYN.

#### Opens Musical Season There with Well-Attended Concert.

Mme. Schumann-Heink opened the musical season of Brooklyn last Thursday night to the capacity of the Baptist Tem-This was the first concert of the series offered by the Brooklyn Institute of Arts and Sciences and was worthy of its mission. Her splendid program would have held an interest all its own even devoid of the wonderful art with which she presented it. The diva's singing of three Hungarian folk songs were among her most delightful offerings. She also sang a group of songs by American composers with an ease which revealed that the English language is fast becoming a familiar tongue to the German artist who long ago determined to become an American.



Ethel Jackson as "Sonia" in "The Merry Widow."

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THE GREAT RUSSIAN THIRD AMERICAN TOUR, Oct., Nov., Dec., 1907 Under Direction of WILLIAM KNABE & CO. For Particulars Address Knabe Piano BERNHARD ULRICH, Lyric Theatre, Baltimore, Md. Used



A. R. Tyler has resigned as organist of the Beloit, Wis., Congregational Church.

Veronica Dougherty has been appointed organist and director of music at St. Çecelia's Church, Omaha, Neb.

George Urban, of Manitowoc, has again been named as fest director for the 1908 Sängerfest which will be held at Fond du Lac, Wis., in June.

Gustave Birn, who recently arrived at New York from Europe, appeared with Max Bendix, the noted violinist, at Fond du Lac, October 16.

Hubert Wilke, who used to sing the title part of "The Pied Piper of Hamelin" and was a baritone of the McCall opera company, has retired to teach singing in New York.

Ruth M. Ford, who recently returned to Milwaukee from Chicago where she was a pupil under Prof. Liebling, will teach the piano and harmony at Tomah, Wis., this Winter.

Arthur Van Eweyk, the baritone, received a hearty welcome from Milwaukee music lovers when he appeared at the Pabst Theatre last week, with his musical partner, Erich Schmaal.

Hazel Taylor, of Salt Lake City, has left for New York, where she will take a year's course of study under Sr. Guglielmo Caruson, the Italian baritone. She was accompanied by Nora Eliason.

Joseph H. Ireland, a lyric tenor of Atlantic City, N. J., at one time the soprano soloist of Ascension P. E. Church, has taken the leadership of a large chorus choir at the First Presbyterian Church, t..at city.

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Col. James R. Randall, author of "Maryland, My Maryland," has been in Baltimore for several weeks. He was one of the guests at the dinner given by Governor Warfield at the Maryland Club, October 15.

Giuseppe Campanari has been selected by the New York Oratorio Society to sing the baritone part in Ferrari's new work, "Nuova Vita" ("New Life"), to be produced in New York at Carnegie Hall, on December 4.

Mabel Burke, of Madison, Ind., a most promising young musician and a recent graduate from the Metropolitan College of Music of Cincinnati, was married on October 22 to William Pence Billings, of the Census Bureau at Washington.

Mrs. Katryn Meeker Funk, of Chicago, entertained with numerous solos at the opening event of the Woman's Club, of Monroe, Wis. Miss Mignone Meeker, a young girl of eighteen years, and a niece of Mrs. Funk, rendered several selections.

Franz Dicks, violinist from Cologne, Germany, who has been playing recently with the Atlantic City, N. J., Marlborough-Blenheim Sextet of Strings, left that city, last week, for an extended engagement with the Minneapolis Symphony Orchestra.

Stella A. Loeb, teacher of music at the Avondale School, Chicago, and for eight years connected with settlement work at the Hull House, has accepted the position of head resident in the Fifth street settlement of Milwaukee, and will start her new work November 1.

Faculty members of the Wisconsin Conservatory of Music have organized a concert company under the leadership of George S. Bush. The concert company is composed of Mrs. Norman Hoffman, pianist; Ludwig Wrangell, violinist; Jonas Nelson, 'cellist, and George S. Bush, basso. Concerts will be given in the large cities of Wisconsin.

"The Holy City" was sung in the Lyceum Hall, Beaver, Pa., on Tuesday evening of last week before a large and appreciative audience, the principal parts were well rendered by Geraldine Vaughn, soprano, Edna Marshall, contralto, Clarence Bennett, baritone, and James Dill, basso.

The Brooklyn College of Music, No. 905 Broadway, has opened its season under the most favorable auspices. The directors have a large following of students and there is a faculty of excellent teachers. Free classes in harmony and composition will begin Saturday, November 2.

Archibald Sissions, organist of Christ Church, Los Angeles, will give a series of organ recitals during the Winter and Spring. The recitals are timed for the first Wednesday evening of each month and the third Wednesday afternoon. The first is announced for November 6.

Marshall W. Giselman gave the first organ recital of his second season recently in Calvary Presbyterian Church, San Francisco, and was enthusiastically received by a large gathering. Mr. Giselman's playing improves constantly and he is fast becoming a prominent figure in the musical West.

Julia Terry, whose chamber concerts at the Hotel Somerset, Boston, have won so many encomiums in past seasons, will continue them this Winter and has already arranged for a series of four. Carl Wendling, the new concert master of the Symphony Orchestra, is engaged for one of them.

Contracts have been signed between Leslie Harris, the London pianist, and the J. B. Pond Lyceum Bureau, of New York, to bring Mr. Harris to America for a five months' tour beginning early in January. Two years ago Mr. Harris went to Australia for a four months' tour and stayed two years.

The Wausau Choral Society, of Milwaukee, elected officers and a director at a recent meeting as follows: President, Judge Marchetti; vice-president, Mrs. C. F. Woodward; secretary, C. H. Ingraham; corresponding secretary, Mrs. George Hart; librarian, C. P. James; director, Edwin Howard.

Alvin E. Poole, the violinist who recently located in Omaha, Neb., and has opened a studio in the Ramge Block. Mr. Poole has joined a string quintet, the other members of which are Emily Cleve and Messrs. Cuscaden, Coke and Landow. This organization is planning to give several concerts during the Winter.

Sir William Bennett's cantata, "The Woman of Samaria," was charmingly rendered by the choir of Mount Vernon Place M. E. Church in Baltimore, Sunday, October 20, under the direction of J. E. Ingram, Jr. The soloists were Mrs. Clifton Andrews, Mrs. Frank Addison and Grant Odell. Howard R. Thatcher is the organist.

The Apollo Club of Janesville, Wis., opened its program for the season last week with a concert by Grace Nelson, of Chicago. Miss Nelson has a rich dramatic soprano voice. Her German is faultless and the rendition of "Es Muss Was Wunderbares Sein" met with great applause. Ida Pond accompanied Miss Nelson at the piano.

. . .

The Morning Musical Club is the latest popular organization among the ladies of Montclair, N. J. There will be but twelve members, among them being Mrs. John R. Bradlee, at whose home the first meeting was held. Mrs. John M. Goodell, the prima donna soprano; Mrs. Edgar A. Manning and Alice Marshall and Mrs. Julius Geertz. the well-known pianists. The Club will give two or three musicals at night in the course of the Winter.

Julian Story, artist and former husband of Mme. Emma Eames, who has been abroad for the last three months, returned Saturday night on the American liner St. Paul. Mr. Story denied emphatically the story that he was about to marry a Philadelphia woman of means.

Julius L. Schendel is to make his début in a piano recital at Mendelssohn Hall, New York, on Thursday, November 21. "It is interesting to note," says the official announcement, "that this young man played the piano before he reached the age of three years, and at which time he could neither talk nor walk. Mr. Schendel is now twenty-four years old."

Mrs. Angelene Livingstone Kroll, contralto of the quartet choir for several years at the First Presbyterian Church and of the trio at the Jewish Synagogue, Atlantic City, N. J., has resigned; she is to make an extended trip to Europe, studying and giving recitals in conjunction with her husband, Louis Kroll. They sail from New York, October 31, going first to Berlin, to see Richard Strauss.

Rehearsals of the Clef Club of Buffalo indicate that that organization's work for this season promises to eclipse anything of the past. About 150 singers have been in attendance and applications from a large number are on hand. Work has already begun for the first concert this season, which will take place in Convention Hall on Friday evening, February 14, with Mme. Calve as soloist.

A new Oratorio society has been organized under the auspices of the Kansas City Conservatory. It will be known as the Kansas City Oratorio Society. Arthur E. Stilwell, president; W. A. Rule, secretary; J. A. Cowan, manager, are its officers and Gwilym Thomas has been secured as musical director. He comes with the equipment of years of training in England with important choral organizations.

Lilla Ormond and Katharine Foote, two promising young Boston singers, the latter of whom is the daughter of Arthur Foote, the composer, will give a song recital in Chickering Hall, Boston, on the afternoon of Wednesday, November 6, with C. A. White for their accompanist. Two of Mr. Foote's duets and a new "Requiem" by him stand on the program, which is interesting as well for its modern French songs.

The new Grace Lutheran Church, at Rochester, Pa., which was dedicated on Sunday of last week was crowded to the doors Monday evening for the organ recital given by Prof. E. V. Clarke, of Harrisburg. The Ethelbert Nevins Trio, of Sewickley, Edith Darragh Bayly, of Washington, D. C., soprano, W. F. McNabb, 'cello, C. R. Wassell, violin, and Milton T. Pickles, accompanist, assisted.

The principal features of the concert given by the United Singers at Germania Männerchor Hall, October 14, were the singing of Miss Kaspar and the 'cello solos by Mr. Lorleberg. Miss Kaspar sang the aria of Micaela, from Bizet's "Carmen," and the "Jewel Song," from "Faust." Mr. Lorleberg played "Albumblatt," by Henriques Guitarre; the Romance, by Davidoff, and "The Tarantelle," by David Popper.

The festivities of "Old Home Week" in Baltimore terminated Sunday, October 20, with a massed band concert in Druid Hill Park under the direction of George Siemon, of the Peabody Institute. The details were arranged by Frederick H. Gottlieb, chairman of the music committee. Practically every musician in Baltimore who took part in the parades during "Old Home Week" volunteered his services for the concert.

The "Matinée Musicale" of Duluth. Iowa, will open the Winter season with George Hamlin some time in November. He was the first artist to sing before the "Matinée Musicale" and a large number who remember him will be glad to hear him again. Mme. Samaroff will be the second musician to appear before the "Musicale," some time in February, and local musicians are looking forward to a rare musical treat in hearing her.

The pupils of J. E. Wilford, of the Chicago Piano College, Chicago, gave a most creditable recital in Kimball Rehearsal Hall last week. Ellen Gray and Martha Day played a Lacombe duet, Ruby Barker with Mr. Wilford at a second piano rendered a Mohr Rondo Brilliante pleasingly, and Evangeline Simensen, Ladie Ordway, Crete Skinner, Mabel Grueschow and Flora Crego all showed evidence of skill and care in training.

At a meeting of the Matinée Music Club at Menominee, Mich., the following officers were elected for the ensuing year: President, Mrs. R. Guensburg; vice-president, Mrs. M. H. Kern; secretary, Miss Underwood; treasurer, Mrs. Frank Despins. A committee consisting of Mary Louis Nadeau, Anna Johnson, Belle Underwood and Mrs. Frank Despins was appointed to outline the year's work.

Officers of the Mozart Club, at Madison, Wis.. were elected at a business meeting held last week, as follows: President, Claude A. Abel; vice-president, John Simpson; secretary, O. M. Nelson, Jr.; treasurer, Dr. J. W. Vance; librarian, Andrew C. Nielson; directors, N. P. Stenjem, Frank C. Bach, Arthur W. Hickman and E. F. Appleby. The purpose of the club is for the advancement of music and musical organizations in Madison.

\* \* \*

A call for a meeting of Camden, N. J., singers to organize a chorus in that city, resulted in the attendance of more than fifty. An organization was formed and rehearsals will begin at once. The society will make a selection from Barnett's "Ancient Mariner," Leoni's "Gate of Life" or Buck's "Light of Asia." George W. Wentling, choir-master of the Roxborough Baptist Church of Philadelphia, will be the musical director of the new chorus.

Helen Jeffrey, an Albany, N. Y., violinist, who until the present has regarded her music as a side issue, will from now on devote a greater part of her time to her violin, and will later continue her studies in either New York or Boston and in Europe. Miss Jeffrey, who is but fifteen years of age, has remarkable ability and received a decided demonstration for her playing of Walther's Prize Song from "Die Meistersinger," at a concert given recently in Albany by Signor Giovanni Gravina.

\* \* \*

B. Allen Tyrrell, the well-known precentor and director of music at the Metropolitan Presbyterian Church, of Washington, D. C., has been engaged as tenor soloist for the rendering of "The Messiah" by the Oratorio Society of the University of Wooster, at Wooster, Ohio, on December 12, under the direction of Prof. J. Lawrence Erb, director of the Conservatory of Music of the University. The other soloists engaged for the occasion are leading singers of Pittsburg and Cleveland.

An exceptional program was given with skill that showed conscientious training recently by pupils of Ad. M. Foerster at his studio. The musicians were Helen R. Crookston, Anna Struzka, and Marie MacCloskey, pianists, Ella M. Golder, soprano, and F. William Saalbach, baritone. Adolf Jensen and Franz Liszt numbers, including the former's "Wedding Music," (four hands) "Spring Night," "Waldesgessprach" and "O, lass' dich halten;" and the latter's "King of Thule," "Wanderers Night Song," "Liebesträume," "Lorelei" and "Rakoczy March" composed the remarkable and very interesting program.

The Buffalo, N. Y., Orpheus concerts will be of special interest this season, not only because of the fact that the society will have a new director, from whom great things are expected, but also because the society will present six fine soloists, three of whom have never before appeared in this city. Two soloists will take part in each concert. At the first, falling on November 25th, Dr. Hugo Heermann, violinist, and Reed Miller, tenor, will assist. At the second, on February 10th, Ellison van Hoose, tenor, and Albert Rosenthal, a new 'cellist, will be the attractions. At the last concert, on April 20th, Louise Ormsby, the soprano, and Herbert Witherspoon, baritone, will be the soloists.

\* \* \*

Paderewski's first concert will be in Bridgeport, Conn., on Monday evening. October 28, and he will play the next evening in Baltimore, but his tour will formally open with his recital in Carnegie Hall on aturday afternoon, November 2. During November he will play fifteen times, going as far West as Pittsburg, where he is to play with the Pittsburg Orchestra. December finds him still in the East but in January he will begin to work his way out West and February and the first half of March will be spent on the other side of the Missouri River. He goes to the Coast by the northern route and returns through the South-West and South, although in the latter section, which he covered very thoroughly on his last tour, he will give only a few concerts.

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#### WHERE THEY ARE

Changes and additions to this schedule should reaca the office of "Musical America" not later than Friday of the week preceding the date of publication.

#### INDIVIDUALS.

Abott, Bessie.-Des Moines, Oct. 26; St. Paul, Oct. 28; Stillwater, Minn., Oct. 29; Red Wing, Minn., Oct. 30; Northfield, Minn., Oct. 31; Detroit, Nov. 6; Washington, D. C., Nov. 25. Bispham, David .- Buffalo, Oct. 26; Mendelssohn Hall, New York, Nov. 7 and 14.

Buhlig, Richard .- Dobbs Ferry, Oct. 31; Baltimore, Nov. 1; New York, Nov. 9, 14, 16; Steinert Hall, Boston, Nov. 21; Mendelssohn Hall, New York, Nov. 23.

Calvé, Emma.-Milwaukee, Oct. 28; Chicago, Oct.

Carreno, Teresa.-Cincinnati, Nov. 21; Chicago, Nov. 24; Grand Rapids, Mich., Nov. 25. Clark, Charles W .- Chicago, Nov. 7; Minneapolis, Nov. 15.

de Cisneros, Elcanor .- Minneapolis, Nov. 1. de Pachmann, Vladimir.-Chicago, Nov. 3; Carnegie Hall, New York, Nov. 19 and 26.

Duffey, J. H .- Milwaukee, Nov. 13. Eames, Emma .- Carnegie Hall, New York, Nov.

Fletcher, Nina .- Portland, Me., Nov. 1; New Bedford, Mass., Nov. 4.

Fremstad, Olive.-Buffalo, Nov. 18. Gadski, Johanna.-Milwaukee, Nov. 8; Chicago,

Nov. 10. Gerardy, Jean.-Mendelssohn Hall, New York,

Hamlin, George.-Chicago, Oct. 27, Nov. 10; Milwaukee, Nov. 13; Chicago, Nov. 17; Indian-

apolis, Nov. 25. Hinkle, Florence.-New Brunswick, N. J., Nov. 15; Elizabeth, N. J., Nov. 18; Mount Vernon, N. Y., Nov. 22; New Rochelle, Nov. 23.

Hofmann, Josef .- Carnegie Hall, New York, Oct. 26; St. Paul, Nov. 14; Chicago, Nov. 17; Cincinnati, Nov. 18 and 19.

#### Johnson, Edward .- Chicago. Nov. 13; Minneapolis, Nov. 15; Detroit, Nov. 19.

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Kriesler, Frits.-Carnegie Hall, New York (aft.),

Kubelik, Jan .- Hippodrome, New York, Nov. 10; Chicago, Nov. 14 and 17. Linde, Rosa.-Halifax, Oct. 28; Jamestown, Oct. 30; Portland, Me., Nov. 1; New Bedford, Mass.,

Liebling, Emil.-Chicago, Oct. 27.

Macmillen, Francis.-Jamestown, N. Y., Oct. 29; Warren, O., Oct. 30; Conneaut, O., Oct. 31; Cleveland, O., Nov. 1; Pittsburg, Pa., Nov. 3; Steubenville, O., Nov. 4; Marion, O., Nov. 5; Grand Rapids, Mich., Nov. 6; Chicago, Nov. 7; Milwaukee, Nov. 8; Chicago, Nov. 11; Anderson, Ind., Nov. 13; Indianapolis, Nov. 14; Elgin, Ill., Nov. 15; Chicago, Nov. 17; Joliet, Nov. 18; Evanston, Nov. 19; Rockford, Nov. 20; Lafayette, Ind., Nov. 21.

Miles, Gwylim.—Chicago, Nov. 13. Paderewski, Jan.-Bridgeport, Conn., Oct. 28; Baltimore, Oct. 29; Carnegie Hall, New York, Nov. 2; Boston, Nov. 15 and 16; Washington, Nov. 19.

Rider-Kelsev Corinne.-Denver, Nov. 5; Milwaukee, Nov. 7; Columbus, O., Nov. 12; Chicago, Nov. 13; Minneapolis, Nov. 15; Grand Rapids, Mich., Nov. 18; Detroit, Nov. 19; Memphis, Nov. 21; St. Louis, Mo., Nov. 26.

Samaron, Olga.-Boston, Oct. 28; Buffalo, Nov. 1. Sassard, Eugenie and Virginia.-Carnegie Hall, New York, Nov. 10; Philadelphia, Nov. 18. Schumann-Heink, Ernestine .- Boston, Nov. 1 and

Rogers, Francis.-Mendelssohn Hall, New York,

Sembrich, Marcella.-Chicago, Oct. 27; Carnegie Hall, New York, Nov. 12.

Spencer, Allen .- Chicago, Nov. 6.

Spencer, Janet .- Chicago, Nov. 13; Minneapolis, Nov. 15; Detroit, Nov. 19.

Sprotte, Mme. Berthold .- Milwaukee, Nov. 13. Van Hoose, Ellison .- Louisville, Oct. 31. Walker, Julian.—Lowell, Mass., Oct. 28. Wendling, Carl.—Boston, Oct. 26.

Winter, Cecilia.-High Point, N. C., Oct. 27. Witherspoon, Herbert .- Minneapolis, Nov. 15; Detroit, Nov. 19.

Young, John .- Eau Claire, Wis., Oct. 26; Oshkos, Wis., Oct. 28; Kankakee, Ill., Oct. 29; Lafayette, Ind., Oct. 30; Holland, Mich., Oct. 31; Coldwater, Mich., Nov. 1; Brockton, Mass., Nov. 4; Leominster, Mass., Nov. 5.

#### ORCHESTRAS, QUARTETS, ETC.

Adamowski Trio .- Medford, Mass., Nov. 5; Springfield, Mass., Nov. 6; Brattleboro, Vt., Nov. 7. Adele Margulies Trio .- Mendelssohn Hall, New York, Nov. 19.

Bessie Abott Concert Co.-Des Moines, Oct. 26; St. Paul, Oct. 28; Stillwater, Minn., Oct. 29; Red Wing, Minn., Oct. 30; Northfield, Minn., Oct. 31; Detroit, Nov. 6; Washington, D. C., Nov. 15.

Boston Symphony Orchestra.-Boston, Oct. 26, Nov. 1 and 2; Philadelphia, Nov. 4; Washington, Nov. 5; Baltimore, Nov. 6; New York, Nov. 7; Brooklyn, Nov. 8; New York, Nov. 9; Waterbury, Conn., Nov. 11; Cambridge, Mass., Nov. 14; Boston, Nov. 15 and 16; Providence, R. I., Nov. 19; Boston, Nov. 22 and 23; Worcester,

Minneapolis Symphony Orchestra,-Minneapolis, Nov. 1, Nov. .15.

New York College of Music .- Carnegie Hall, New York, Nov. 3.

New York Symphony Orchestra .- Carnegie Hall, New York, Nov. 2, 3 and 10; East Orange, N. J., Nov. 14; Cargenie Hall, Nov. 17; Philadelphia, Nov. 18; Carnegie Hall (eve.) and Brooklyn (aft.), Nov. 23; Carnegie Hall, Nov.

Olive Mead Quartet .- Madison, Wis., Oct. 29; Dubuque, Ia., Oct. 30; Omaha, Oct. 31; Spokane, Wash., Nov. 5.

People's Symphony Concerts.-Cooper Union Hall, Nov. 21; Carnegie Hall, New York, Nov. 22. People's Symphony Concerts (Auxiliary).-Cooper Union Hall, Nov. 8.

Philadelphia Orchestra .-- Carnegie Hall, New York, Nov. 5: Baltimore, Nov. 18; Washington, Nov. 18; Carnegie Hall, New York, Nov. 5.

Philharmonic Club.-Minneapolis, Nov. 15. Philharmonic Society.-Carnegie Hall, New York, Nov. 15. Pittsburg Orchestra .- Pittsburg, Nov. 1, 2, 8 and

9: Buffalo, Nov. 18. Russian Symphony Orchestra.-Hippodrome, Nov. 10; Carnegie Hall, New York, Nov. 14.

Schubert Club .- St. Paul, Nov. 6 and 20.

Sousa's Band .- Los Angeles, Oct. 26; Long Beach, Oct. 27; San Francisco, Oct. 28, 29, 30 and 31; Stockton, Nov. 1; Auburn, Nov. 2; Salt Lake City, Nov. 4 and 5; Rock Springs, Nov. 6; Cheyenne, Nov. 7; Pueblo, Nov. 8; Colorado Springs, Nov. 9; Denver, Nov. 10; La Junta, Nov. 11; Kingman and Hutchinson, Kan., Nov. 12; Wichita, Nov. 13; Topeka, Nov. 14; Atchison, Nov. 15; Lincoln, Neb, Nov. 16; Omaha, Nov. 17; Des Moines, Nov. 18; Iowa Falls and Mason City, Nov. 19; New Ulm and Faribault, Minn., Nov. 20; St. Paul, Nov. 21; Minneapolis, Nov. 22; Superior, Nov. 23; Duluth, Nov. 24; Eau Claire, Nov. 25; Milwaukee, Nov. 26. Symphony Concerts (for Young People) .-

Carnegie Hall, New York, Nov. 16. Theodore Thomas Orchestra.-Chicago, Oct. 26; Nov. 1, 2, 8, and 9; Milwaukee, Nov. 13; Chicago, Nov. 15, 16, 17; Cincinnati, Nov. 18 and 19; Chicago, Nov. 22 and 23.

Volpe Symphony Society .- Carnegie Hall, New York, Nov. 21.

#### OPERATIC ORGANIZATIONS.

"The Merry Widow."-New York City, New Amsterdam Theatre, indefinite from Oct. 21.
"Madam Butterfly."—New York City, Garden

Theatre, Oct. 14, for 3 weeks. "A Yankee Tourist."-Astor Theater, New York

"The Prince of Pilsen."-Butte, Mont., Oct. 26; Jamestown, N. D., Oct. 27; Fargo, N. D., Oct. 28; Grand Forks, N. D., Oct. 29; Winnipeg, Man., Uct. 30.

Woodland."-Trenton, N. J., Oct. 19 Richmond, Va., Oct. 21; Charlotteville, Va., Oct. 22; Staunton, Va., Oct. 23; Charleston, W. Va., Oct. 24; Huntington, W. Va., Oct. 25; Parkersburg, W. Va., Oct. 26; Zanesville, Ind., Oct. 28; Ft. Wayne, Ind., Oct. 29; Lafayette, Ind., Oct. 30; Champaign, Ill., Oct. 31.

#### WHAT SEMBRICH WILL SING.

#### Songs in Many Languages on Program of Soprano's New York Recital.

For her annual New York recital in Carnegie Hall on November 12, Marcella Sembrich has again arranged a program that embraces songs of many different styles and languages.

Her numbers will be as follows: Alessandro Scarlatti's "Se Florindo e Fedele." Ludwig Spohr's romance "Rose, Wie Bist Du Reizend," Paradies's canzonetta "Quel Rusceletta," Handel's "Oh, Sleep, Why Dost Thou Leave Me?" from "Semele," George Monro's Old English "My Lovely Celia," Haydn's "The Mermaid's Song," Schubert's "Gretchen am Spinnrad," "Liebe Schwärmt auf allen Wegen," "Wiegen-lied" and "Liebhaber in allen Gestalten," Schumann's "Röselein, Röselein" and "Widmung," Brahms's "Wie Melodien Zicht Es" and "Botschaft," Strauss's "Allerseelen," Gretschaninow's "Rose Red the Light" (in Russian), Arensky's "But Lately in Dance I Embraced Her" (in Russian), Weingartner's "Motten," Raff's "Keine Sorg' um den Weg," James H. Rogers's "Love Has Wings," Parker's "Love in May" and Mrs. Beach's "Elle et Moi."

#### William Willett Sings In Chicago.

CHICAGO, Oct. 21.—William Willett, the Chicago baritone, opened his concert sea-son by singing at Warwick Hall early in October, and before the Independent Religious Society in Orchestra Hall on October 13. He has just closed a contract for a series of recitals in Iowa and has engagements pending in Pennsylvania, Ohio and New York States. The Willett School of Singing is growing so rapidly that it will be compelled to enlarge its quarters, which now are proving inadequate. C. W. B. now are proving inadequate.

Debussy has been counted a recluse even in his own Paris, but now he has yielded to the temptation to go to other cities and conduct in his own music. He has lately been invited to come to London and conduct a performance of his three nocturnes and his choral piece, "The Blessed Damo-zel," with the Queen's Hall orchestra and choir, in January, and he has accepted.

Some Art Parallels
An Account of the Writing of "The Star Spangled Banner"
Wedding Music

#### CHICAGO PIANIST PLAYS HIS OWN COMPOSITIONS

#### Arne Oldberg Presents Original Work In Recital at the Northwestern University.

CHICAGO, Oct. 21.-Arne Oldberg, the pianist, was heard in a recital of his own compositions at the Northwestern University last Tuesday evening. His "Theme and Variations," "A Legend" and "Two Preludes" showed marked originality. Following these numbers came "Three Miniatures," an Intermezzo and "Carillon." It was necessary for Mr. Oldberg to repeat each of these creations. The "Carillon" is a study in overtures, which was made by

the clever use of the pedal.
"The Symphony," which completed the program, was first played by Mr. Oldberg three years ago with the Thomas Orchestra at Evanston before the Evanston Musical Club. The work last Tuesday evening was played by Mr. Oldberg, with Mr. Beecher at the piano and Peter Lutkin at the organ. The performance of this truly great composition was electrifying, and the enthusiasm was unbounded. C. W. B. enthusiasm was unbounded.

#### CHAMBERLAND IN MONTREAL.

#### Violinist Warmly Received at his Second Annual Concert in Canadian City.

MONTREAL, Oct. 18.-Monument National Hall was yesterday almost filled with a large audience that assembled for the second annual concert of Albert Chamberland, the violinist. This is an event in itself, as Montrealers are not wont to attend in sufficient numbers when a local artist gives a concert in such a large place.

Chamberland displayed marked improvement on this occasion. His numbers were the Allegro from Beethoven's fifth Sonata, Lalo's "Symphonie Espagnole," Wieniawski's Russian Airs, a Chopin Nocturne and "The Storm" by Vieuxtemps. His playing was crisp, pure, and delicate; there is no attempt at mystifying the audience with pyrotechnical display or with acrobatic feats that only serve to conceal the defects.

Joseph Saucier was in excellent mood, singing in his best style an extract from Verdi's "Bal Masqué" and another from Massenet's "Manon" that showed his beautiful baritone voice to advantage. J. B. Dubois, the 'cellist, played Boellman's "Variations Symphoniques" and had to respond with Popper's "Autumn Flower." Mrs. Desmarais, contralto, sang "Notre Amour," by Boellman, in a very pleasing manner that called for loud applause. Mr. Saucier and herself were recalled. The accom-panists were Mrs. Paquin-Chamberland, and Mrs. Saucier. C. O. L.



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